

This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

+ *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.

+ *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.

+ *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.

+ *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at `http://books.google.com/`

ROTE SONG BOOK

FIRST · STEPS IN · MUSIC

FREDERIC · H · RIPLEY

THOMAS TAPPER

AMERICAN · BOOK · COMPANY
NEW YORK · CINCINNATI · CHICAGO

EducT 5019.02.743

Harvard College Library



LIBRARY OF THE

DEPARTMENT OF EDUCATION

COLLECTION OF TEXT-BOOKS
CONTRIBUTED BY THE PUBLISHERS

TRANSFERRED
TO
HARVARD COLLEGE
LIBRARY


3 2044 102 870 672

Natural Music Course

ROTE SONG BOOK

FIRST STEPS IN MUSIC

BY

FREDERIC H. RIPLEY

PRINCIPAL OF THE LONGFELLOW SCHOOL, BOSTON

AND

THOMAS TAPPER

INSTRUCTOR IN MUSICAL COMPOSITION AND THEORY, EXAMINER IN THEORY IN THE AMERICAN COLLEGE OF MUSICIANS

NEW YORK ∴ CINCINNATI ∴ CHICAGO

AMERICAN BOOK COMPANY

~~T132.7650N~~
Educ T 5019.02.743

Harvard University
Dept. of Education Library
Gift of the Publishers

TRANSFERRED TO
HARVARD COLLEGE LIBRARY
June 12, 1929

COPYRIGHT, 1902, BY
FREDERIC H. RIPLEY AND THOMAS TAPPER

Entered at Stationers' Hall, London

ROTE SONG BOOK
W. P. 8

PREFACE.

THE ROTE SONG BOOK is intended to cultivate a perception of tone relation, to arouse the æsthetic nature, and to develop the artistic sense of the child through song and verse.

The work is divided into ten parts corresponding with the ten months of the school year.

The work in tone perception is the direct and natural correlative of the songs, which are arranged to follow the changing seasons and to announce and illustrate the various festivals of the year.

Special care has been taken to present music which by its simple character is best suited to the beginner.

The poems, many of which are taken from the most recent readers for the first grade, represent the latest thought of the best authors of child literature.

Every part of the book has been faithfully tested in the class-room before it has been allowed a place.

The general plan of development is similar to that expressed in the first year chart of the Natural Course in Music (Chart A). The use of that chart in conjunction with the book is therefore recommended, but the absence of the chart will not prevent the successful accomplishment of the work if the teacher is able to make use of the blackboard for practice exercises.

The directions for the work, though full, are yet suggestive, and leave to the teacher a very wide field for the exercise of her individual preferences.

There are many successful ways of doing the same thing. The devices for teaching which are found in these pages are selected from many very excellent ones which the authors have applied. Those that appear here have proved most successful with the authors, but the teacher's individual-

ity must always act as a modifying element and it must always be remembered that any scheme, however well devised, must yield to necessities which arise under peculiar conditions.

Absolute uniformity of representation and of notation is undesirable, as it reduces the grading to such a dead level that the child's power of inference is never called into activity. Hence the apparent inconsistencies are in reality consistent with a higher principle of development which the authors hold to be of great importance.

The vocal exercises for phrasing and control of the breath, beginning with the very simplest form of exercise in this book, extend through the entire course and include selections from the best known vocal culturists in the world.

The signs for vowel value are those of Webster's International Dictionary.

SEPTEMBER.

School has just begun. Many children in the class are in school for the first time. The first efforts of the teacher are in the direction of organization. Music has a powerful influence in this work, but the children are very imperfect musicians and must be trained. Those who have been in the kindergarten may remember a song, and some who come directly from home may be able to sing a little melody.

The First Step. — The first thing to be done is to ascertain the actual condition of the class. It would be well to begin by singing a simple song to the children, but if the teacher prefers she may ask the children if they know a song, and if one volunteers to sing and others know the same song, all may be taught to take part with the leaders. In case no song is presented by the children, the teacher should sing the simplest song in the September collection, and sing it again and again, inviting the children to join her.

Words and Music.— Always make the meaning of the poem clear. Its pictures must be distinct. Sing words and music at once. Pronounce the words clearly and sing softly. Take as high a pitch for the song as the voice allows.

What the Song reveals. — The children's attempt to sing a song reveals the fact that the voices are not united. Some do not sing the tune at all; others follow the words and get the movement, but sing only one pitch; while a few sing at once clearly and well.

Uniting the Voices. — The teacher should now try to unite the voices of the children on a single tone.

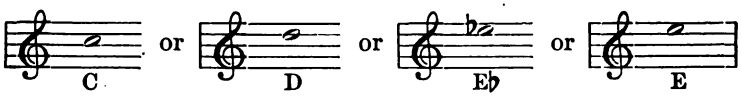
What the Teacher must know. — The teacher must know that the child's singing voice is made up of two registers, and that the low tones (chest register) are varied in pitch by changing the tension of the vocal chords, while the high tones (head register) are similarly varied by changing

the size of the opening in the larynx, and that it will do no harm for a child to attempt to produce low tones by the method employed for high ones, but that it will do a serious damage and produce a bad tone if he is allowed to attempt to produce high tones by the method employed for low ones. This fact makes our course obvious. We adopt the method which can do no harm. That is, we begin with high tones and work down, rather than with low tones and work up. This method gives a larger range and greater clearness and beauty of tone, and is free from danger to the singer.

Monotones. — The pupils who are known as monotones are divided into two classes. The first and larger consists of those who have gained no control of the vocal mechanism. They hear correctly, they perceive pitch differences, but can not produce what they hear. The other class is said to have "no ear" for music. It is probable that their hearing apparatus is defective, and that time and much experience will be required for their cure. But this class of pupils is very small and is sometimes without a representative in the school.

The Cure of Monotones. — By taking a high pitch and working down, the larger part of the monotones are cured at once, for the peculiarity of some monotones is that they seem to lack all knowledge of the fact that they have the means of producing high tones. It will tax the ingenuity of the teacher to devise means adapted to the cure of all cases, for the method must be varied to suit each individual; but by a constant and determined effort, and with a perfect knowledge of the end to be attained, the teacher will presently succeed in revealing this class of monotones to themselves, and as soon as they discover their *high* voice, they will become singers.

Just how to do it. — Give a tone, as : —



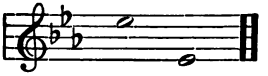
E♭ is preferred. If the teacher can not sing this tone she should have a pitch pipe that will give it. Sound the tone clearly and ask the children to

sing it, stimulating them by example, and by calling attention to the children who are successful. The monotones should be asked to imitate some familiar sound on this pitch, as the steam whistle or a bird's note, in fact anything that will bring the will into action.

Combined Efforts. — The work on the song, and the frequent trial of a single tone, will soon bring most of the voices into unison. Each lesson brings its reward in the form of clearer and sweeter tones and a more perfect perception of the song. In a few days a new song may be tried.

The Character of the Songs. — The songs are short and simple and at first yield something to the powers of the children; hence a new one may be taken very frequently, and by the end of September nearly all of the songs for that month will have been presented.

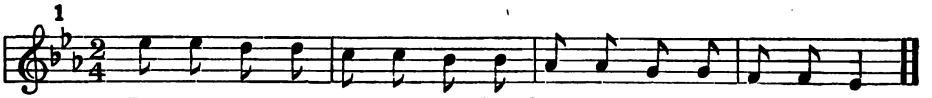
The Tone Work. — Having brought the voices fairly well together, try the octave, thus: sing: —



and have the children imitate. As soon as the octave is well fixed, try the scale down, using the following forms.

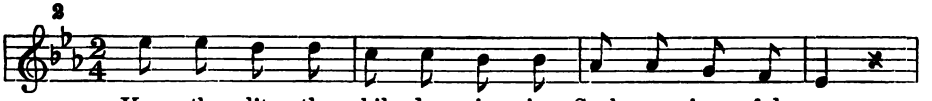
Scale Songs.

1
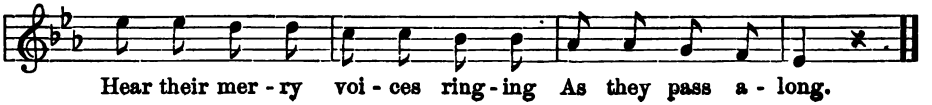


Pat - ter, pat - ter, on the win-dow dash the lit - tle drops of rain.
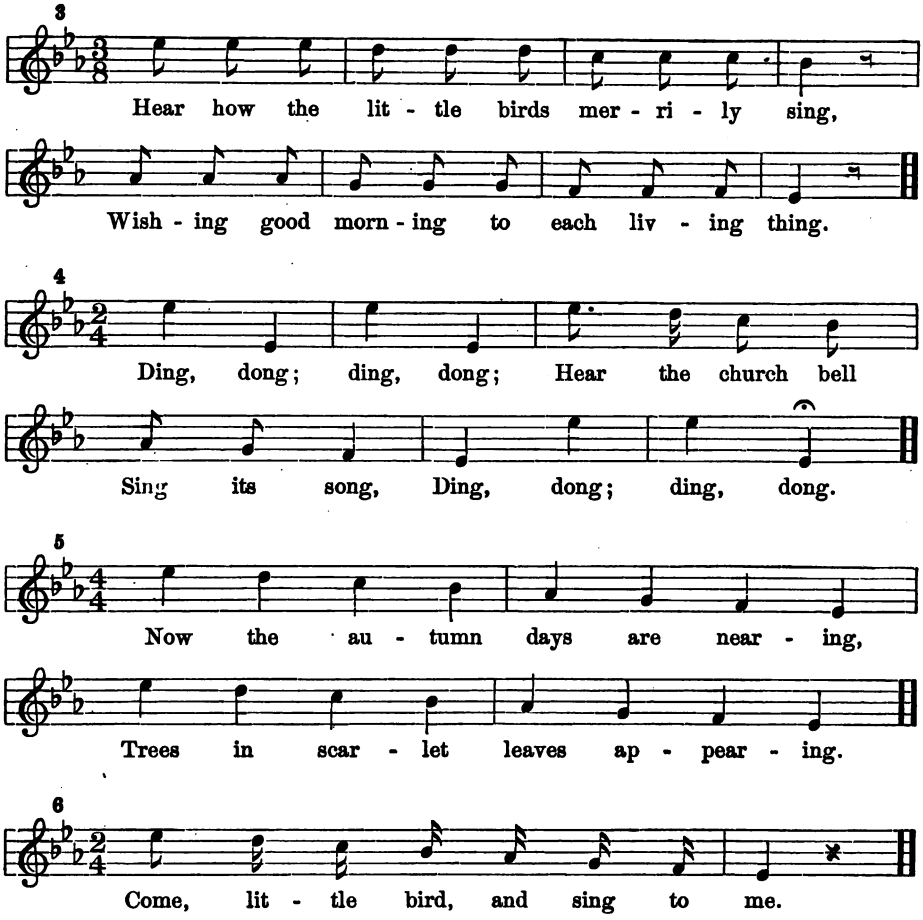
2



Hear the lit - tle chil - dren sing - ing Such a joy - ful song;



Hear their mer - ry voi - ces ring - ing As they pass a - long.



The Tones of the Scale. — When the children can sing the scale songs with the words, try the syllables Do, Ti, La, Sol, Fa, Mi, Re, Do.

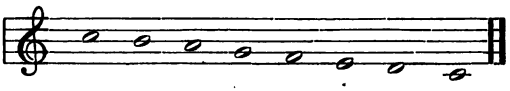
The Scale. — Call this series of tones the scale. Tell the children to sing the scale down. They sing Do, Ti, La, Sol, Fa, Mi, Re, Do. Tell them to sing the scale down, calling each tone loo; then calling the tones

lä; then calling the tones ä or o. Then use any other vowel or syllable, one that may be good for tone production.

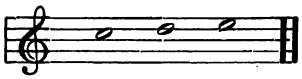
What the Child learns. — The child thus learns that a certain series of tones which he knows, is called the scale; that each tone of the scale has a name; and that the scale may be sung with these names or with words or other syllables.

Down and Up the Scale. — Though we do not require the child at this stage to sing the scale up, it is now necessary for him to gain the power to perceive whether the tones progress downward or upward.

The Exercise. — The teacher now takes a pitch (C), and singing



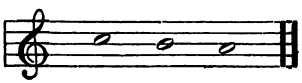
says, "We call that singing down the scale. Tell me what I do." (She sings down the scale.) The children reply, "You sang down the scale." Then the teacher sings: —



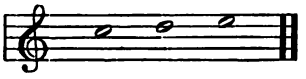
and says, "I sang up the scale. Now tell me what I do." (Repeats the tones.) The children reply, "You sang up the scale."

The Perception of Difference; the First Dictation. — Now having the two progressions before them, the teacher sings successions up and down in varying order and asks the children to tell her whether the tones go up or down the scale. This forms the first dictation.

The Next Step. — Having established by repeated dictation the difference in effect between tones ascending and descending, the teacher varies the exercises by asking the children to sing three tones descending, and they sing: —



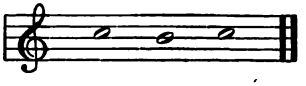
Then she may ask for three tones ascending, and they sing: —



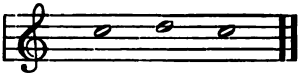
Number Work. — Here we come to the correlation of music with number. The teacher sings and asks, "How many tones did I sing? Did I sing up or down the scale?" The exercise should at first be confined to a few tones.

These exercises will be found extremely useful in stimulating the number faculty. The first year number work usually includes all combinations to ten. Perception and counting form the basis of the work. These powers are stimulated and promoted by this method of music work.

Down and Up in the Same Dictation. — The teacher sings: —



and asks the pupils to tell what she sang. They reply, "One down and back," or "One down and one up." In the same manner this may be sung and the children questioned as to direction: —
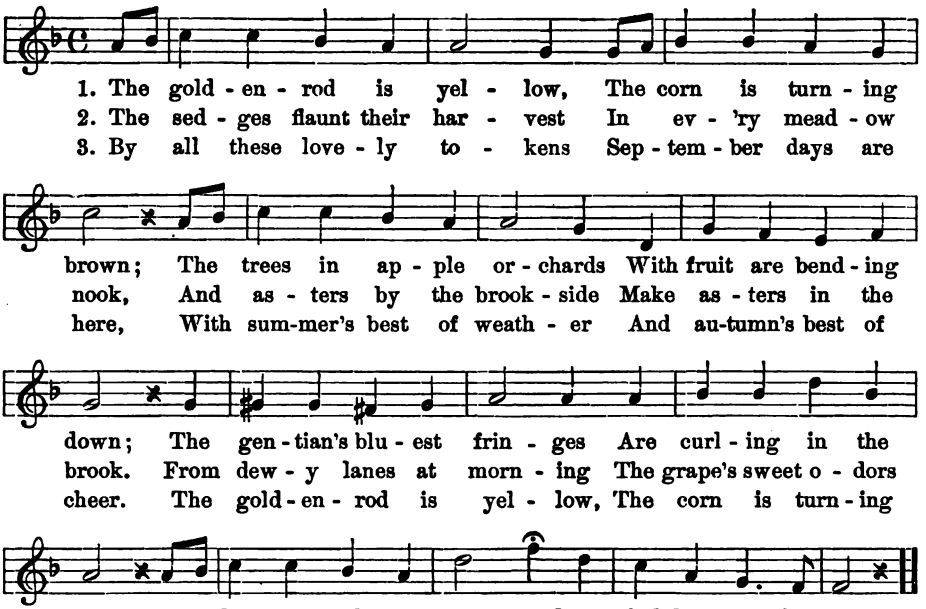


The Cultivation of Tone Perception is in the direction (1) of slighter and slighter differences in pitch, and (2) of difference between two tones rather than the progression of a series.

Summary of Results for September.

1. Voices united; songs sung; head register used.
2. Perception of tone relation developed.
3. The scale learned; its tones named.
4. Perception of tone successions; up — down (ascending — descending).
5. Perception of number of tones in combination.

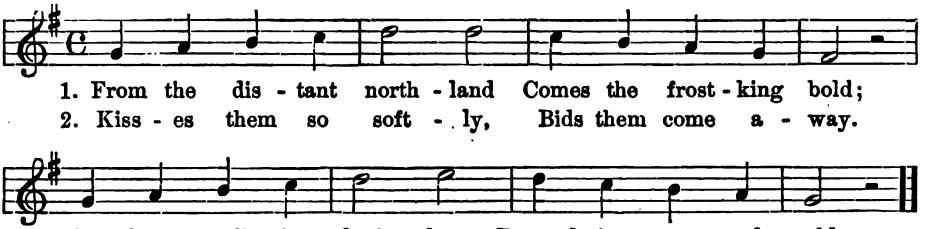
SEPTEMBER.

H. H. Jackson.
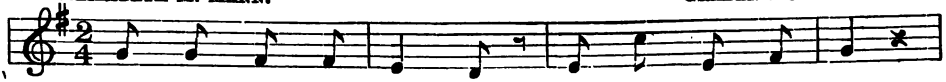


FROST-KING.

Elizabeth M. Mann.
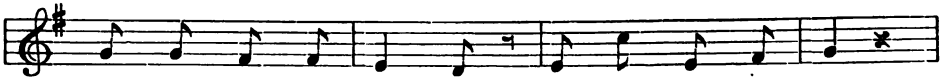


THISTLE-DOWN.
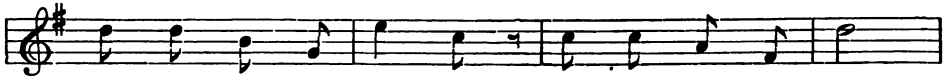
ELIZABETH M. MANN. GRABEN-HOFFMANN.



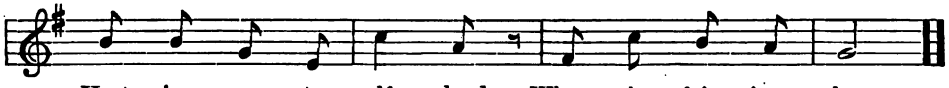
1. See the ship a - sail - ing On - ward, brave and bold.
2. All day long it float - eth On the sun- beams bright,



North wind is the pi - lot; Blows he fierce and cold.
Gay with silk - en ban - ners Shin - ing fair and white.
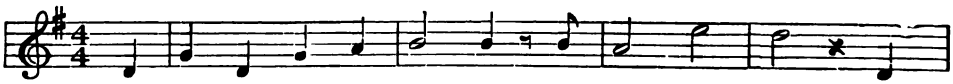


On it goes a - sail - ing O'er the fields a - way,
When the night de - scend - eth, Drear - y grows the way;
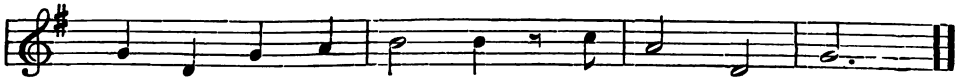


Hast - ing on to elf - land, Where the fair - ies play.
Cast - ing out its an - chors It a - waits the day.

THE STARS.
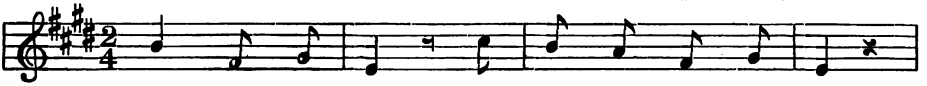


1. The stars peep out so soft - ly, Like fair - ies bright; They
2. Still watch they keep a - bove us Till break of day, Then
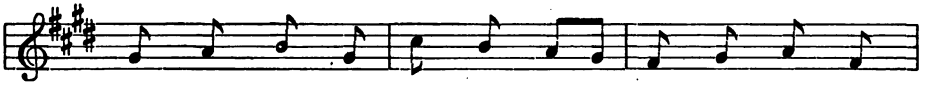


nod their heads and whis - per: My sweet, good night!
swift, in fair - y cloud - lets, They haste a - way.

THE CLOUDLET.
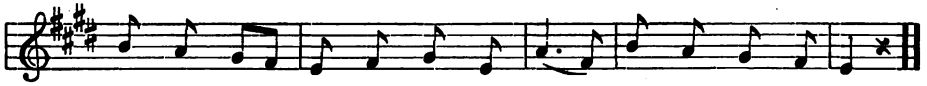
ELIZABETH M. MANN. GRABEN-HOFFMANN.



1. Far, far from home A cloud - let bright did roam;
2. Swift in his pride The storm - king brave doth ride,
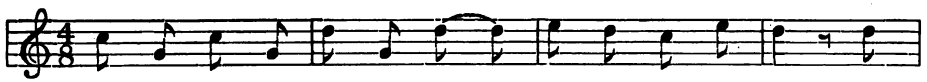


O'er the fields so blue and fair, Tossed a - bout by
Catch - es up the cloud - let light In his car as
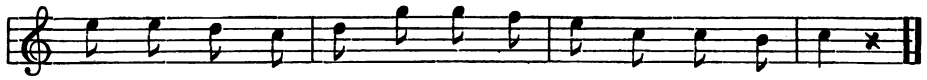


sun-beams rare, Far a - way from home Did a cloud - let roam.
dark as night: Nev - er - more from home Will that cloud - let roam.

THE SEASONS.
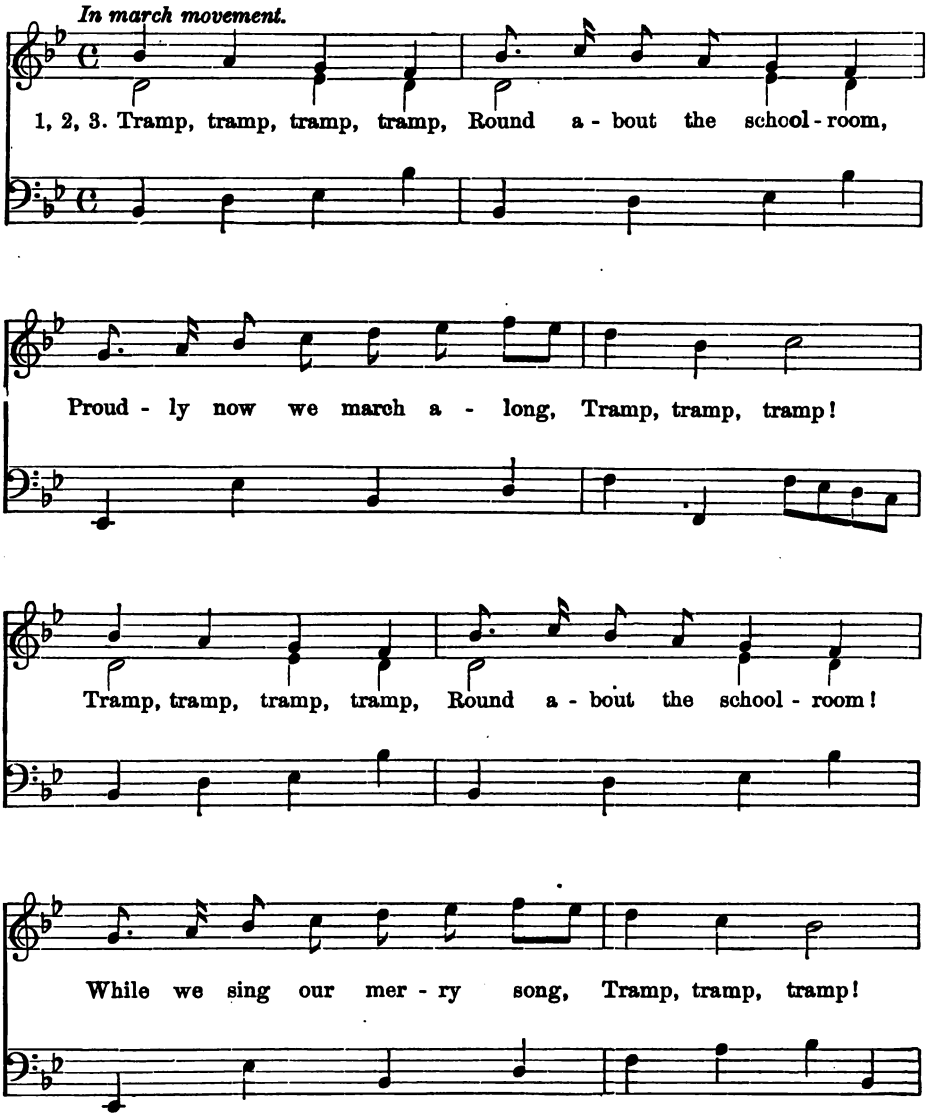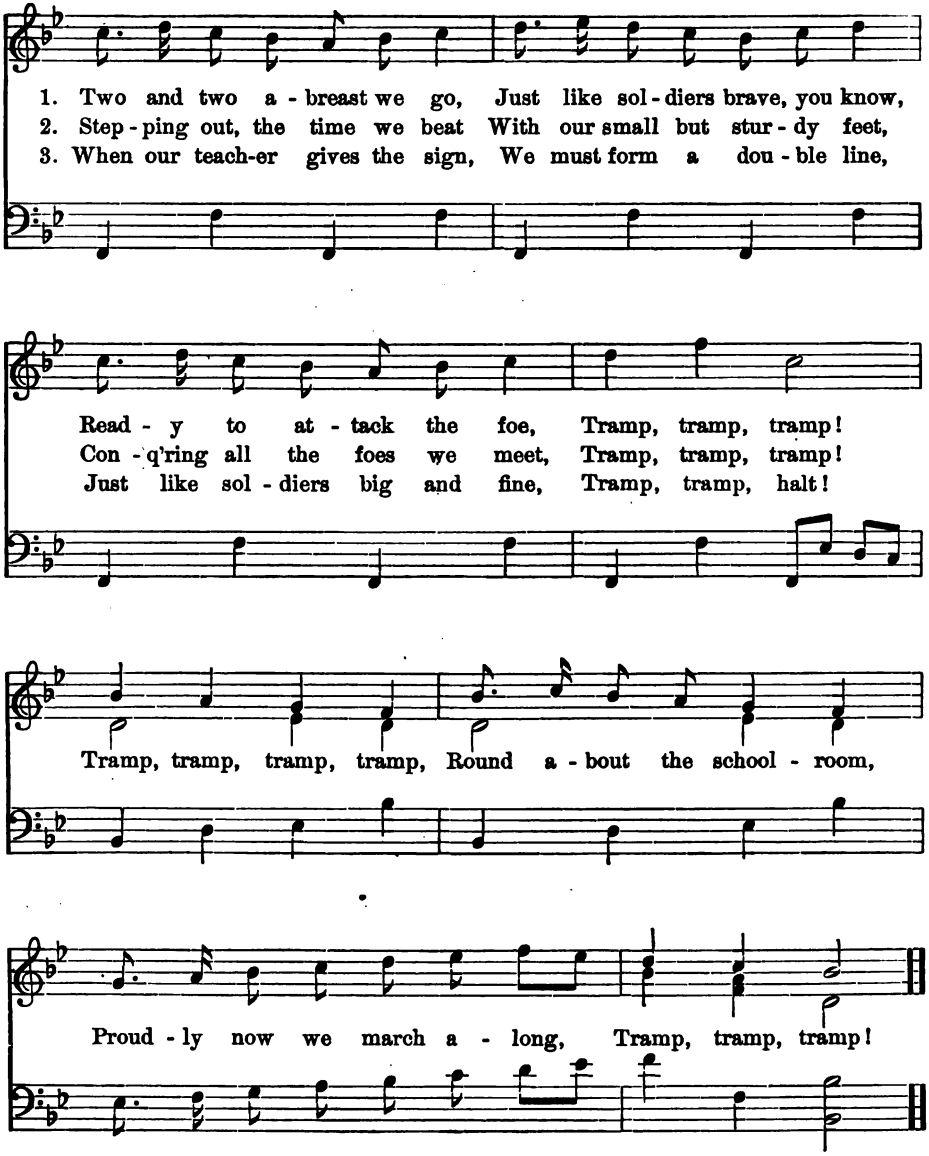


1. Mer - ry is the au - tumn time, When the sun is mild; Then
2. Mer - ry is the win - ter time, And mer - ry is the spring, And



all the days are full of joy For ev - 'ry lit - tle child.
mer - ry all the sea - sons are When once a child can sing.

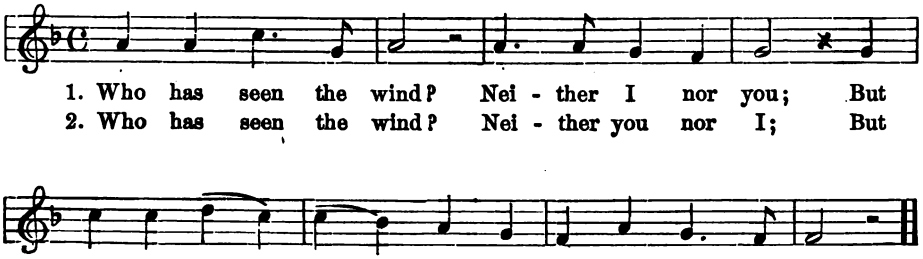
SOLDIERS.


In march movement.
1, 2, 3. Tramp, tramp, tramp, tramp, Round a - bout the school - room,
Proud - ly now we march a - long, Tramp, tramp, tramp!
Tramp, tramp, tramp, tramp, Round a - bout the school - room!
While we sing our mer - ry song, Tramp, tramp, tramp!


1. Two and two a - breast we go, Just like sol - diers brave, you know,
2. Step - ping out, the time we beat With our small but stur - dy feet,
3. When our teach-er gives the sign, We must form a dou - ble line,
Read - y to at - tack the foe, Tramp, tramp, tramp!
Con - q'ring all the foes we meet, Tramp, tramp, tramp!
Just like sol - diers big and fine, Tramp, tramp, halt!
Tramp, tramp, tramp, tramp, Round a - bout the school - room,
Proud - ly now we march a - long, Tramp, tramp, tramp!
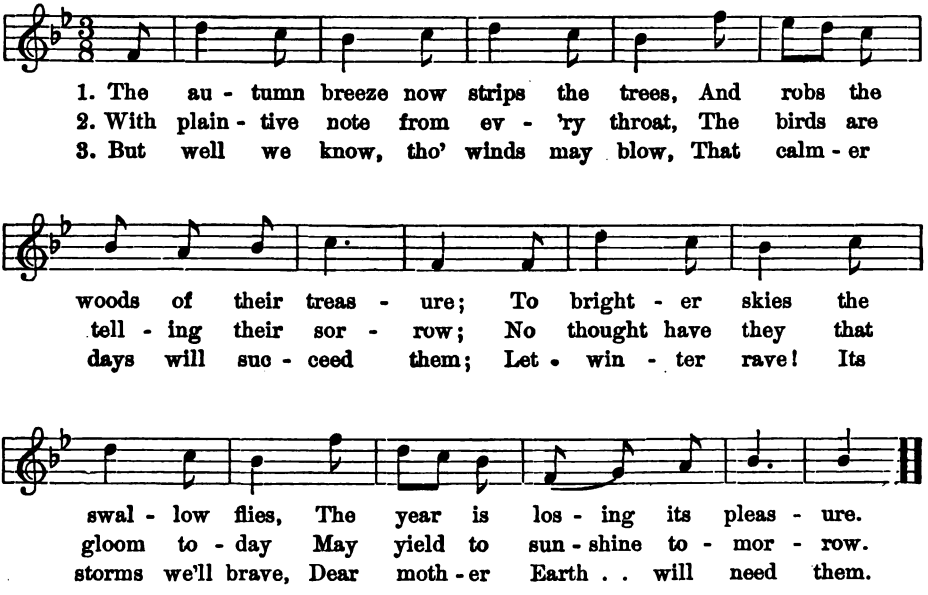
WHO HAS SEEN THE WIND?

CHRISTINA ROSSETTI. MARY CARMICHAEL.



AUTUMN BREEZE.

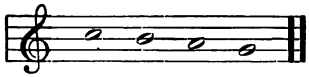
L. A. KUNZEN.



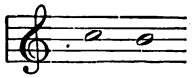
OCTOBER.

By the beginning of October the school should be well organized and the music under way. The songs for September should be sung freely for review, and with each performance the purity and tunefulness of rendering should improve. Begin October with the October songs and leave any unused September songs for the next year.

The Daily Exercise now consists (1) in singing a song; (2) in reviewing the scale (this should be sung downward freely with the syllables and with vowel sounds); (3) in practice in telling whether the tones progress up or down. In this work (3) the teacher at first uses several tones, so that the progress of the scale is evident; thus she would at first sing:—



This is so obviously down that all the children perceive it at once; but as their powers increase she may sing:—



This will be found much more difficult, and for a little time some children will not readily distinguish

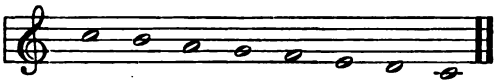


so this should form a part of the daily exercise.

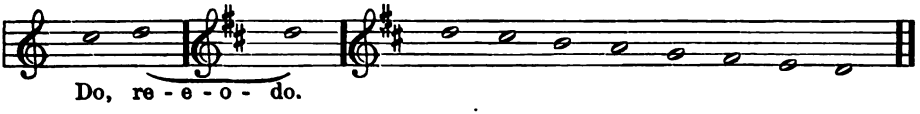
Steps in Advance. — We now take two very important steps in advance. The first gives the power to assume any tone to be the first tone of the scale.

NOTE. It must be constantly borne in mind that we say *the* scale and not *a* scale, for we consider the succession of tones which we call *the* scale as one and the same without regard to the key.

Scale from Different Pitches. — The scale being regarded as a unit, we simply sing *it* (not different scales) from different pitches. Thus having sung the scale from C: —



we sing: —



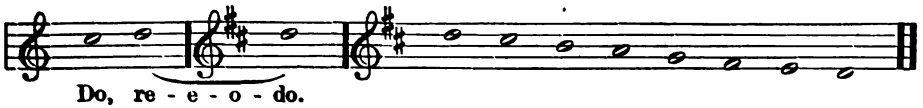
so that the tone which we called *Re* becomes Do.

Practice in Holding the Tone and Changing the Syllable.— The children must now be trained to hold any tone in the scale they are singing, and change the syllable and start the scale again from the new pitch.

It is surprising how readily children do this. In a single lesson this power may be gained, and when once gained it should be practiced daily.

What the Child learns.— This exercise teaches the child that the scale may start from any pitch and that the tones always progress in the same order from Do.

What the Child feels. — When the child sings: —
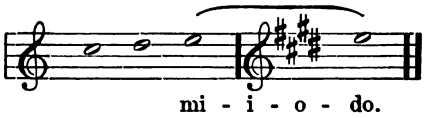


he receives a new mental impression, for he sings a melodic major second up from Do, but when he sings down he sounds a melodic minor second, and he perceives a difference.
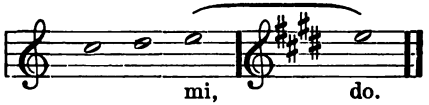
NOTE. Melodic intervals refer to tone successions occurring in melody, while harmonic intervals refer to tones sung simultaneously, in chords.

The teacher should know, therefore, that this change of syllable while the same pitch is held is an ear training device of the highest value, which should be used daily, and should by no means be omitted even when an

instrument is at hand from which any pitch may be secured. On beginning this work the teacher may allow the pupils to dwell upon the intermediate vowels and gradually change from one syllable to the other, thus: —



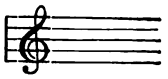
(the i — o — do may be prolonged); but almost immediately on gaining the power to make the change steadily and with accuracy the intermediate sounds should be omitted, and the exercise would be: —



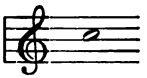
The Second Step. — The teacher may now draw the staff on the board and show the children how tones are represented by means of it. Teach that the notes indicate what tones are to be sung.

NOTE. Every teacher should be provided with a staff liner.

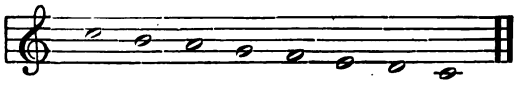
Musical Terms. — In presenting notation the teacher draws the staff and places the clef, thus: —



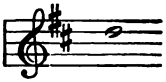
"This is a note." She places a note on the staff: —



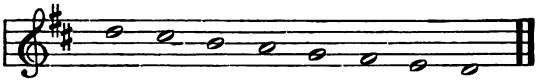
"This shows us that we are to sing the tone which this space stands for; this is the tone." She gives the children the tone. "Now if we call that Do, we shall write the scale thus": —



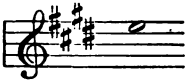
"Sing the tones as they are indicated by the notes." The children sing. "Now I am going to start the scale here." She places a note on the fourth line: —



"The scale from this line looks so": —
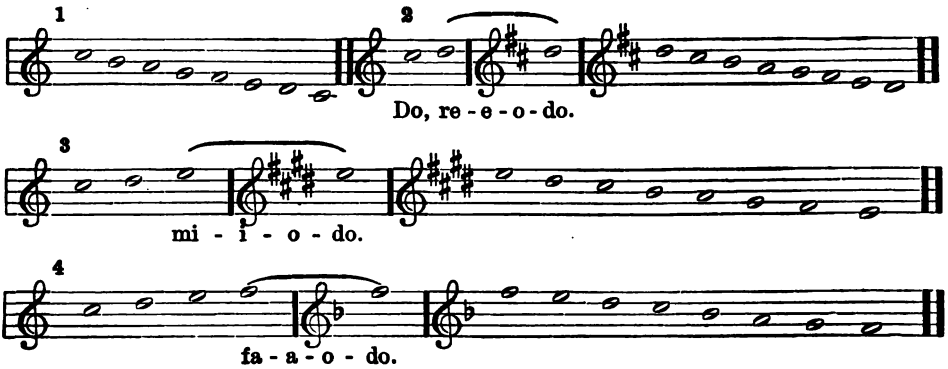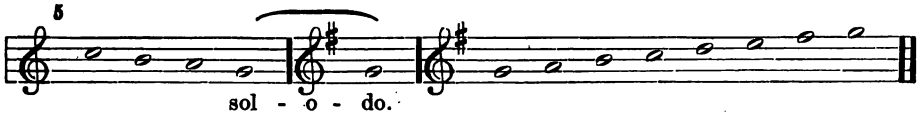


"Sing." The children sing. "Now we will start from another place." She puts a note on the fourth space: —



And so on. "When we put our Do in a new place we put a sign at the end of the staff to show where Do is. This is called the key sign."
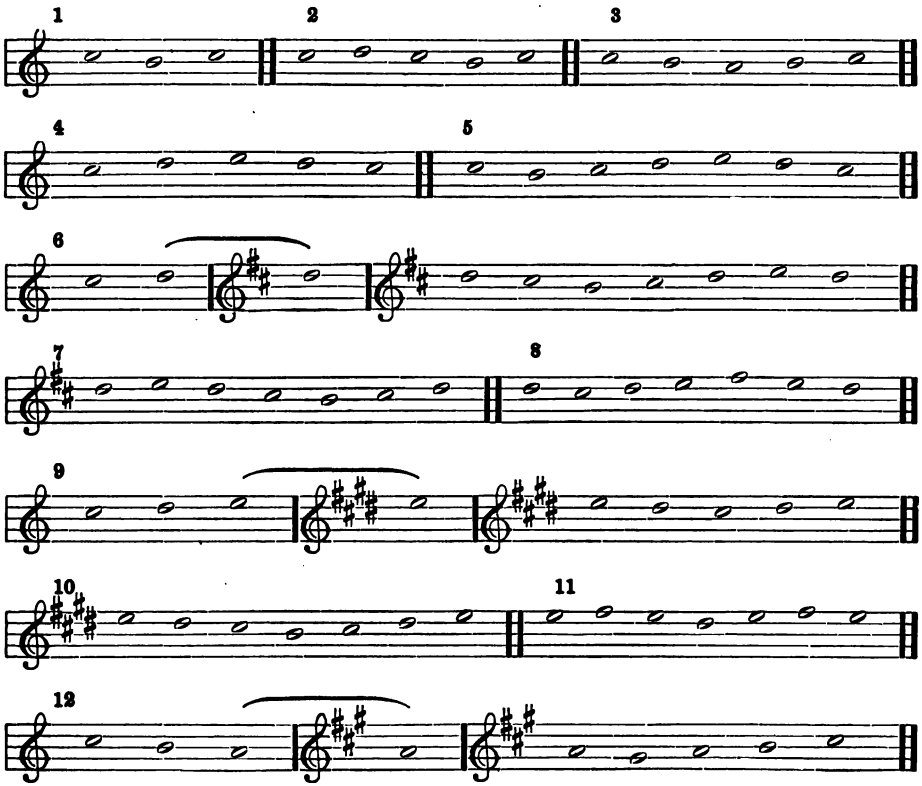
The Chart. — If the teacher has chart series A of the Natural Course in Music she should now open it to page 1 (Modulator No. 1) and use the chart, following the directions as printed. Teachers who are not supplied with the large chart should have the reduced edition from which to copy exercises and study directions. In its absence copy the following exercises on the blackboard.

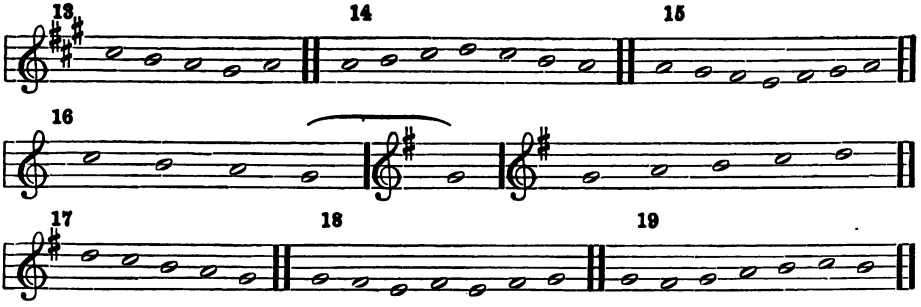




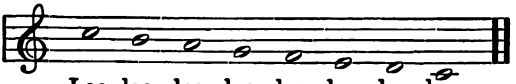
The Gain in Power. — Immediately upon the explanation of the chart and the singing of the scale from different pitches, from the representation of it on the staff, the children are prepared to sing little melodies made from the scale.

Exercises in Following the Tones of the Scale from the Representation.



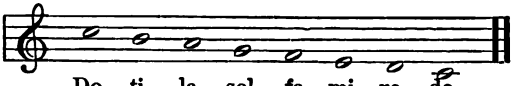


Preliminary Dictation. — Before each lesson in reading from the notes the teacher should give a brief series of dictations, thus: The teacher sings: —



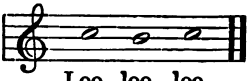
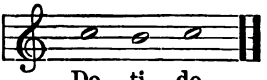
Loo, loo, loo, loo, loo, loo, loo, loo.

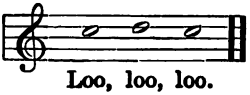
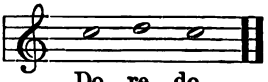
calling the tones *loo*, or using any other syllable name she may prefer. She then says, "What did I sing?" The children reply, "The scale down." Then the teacher says, "You sing it," and the children sing, giving the names of the tones, thus: —



Do, ti, la, sol, fa, mi, re, do.

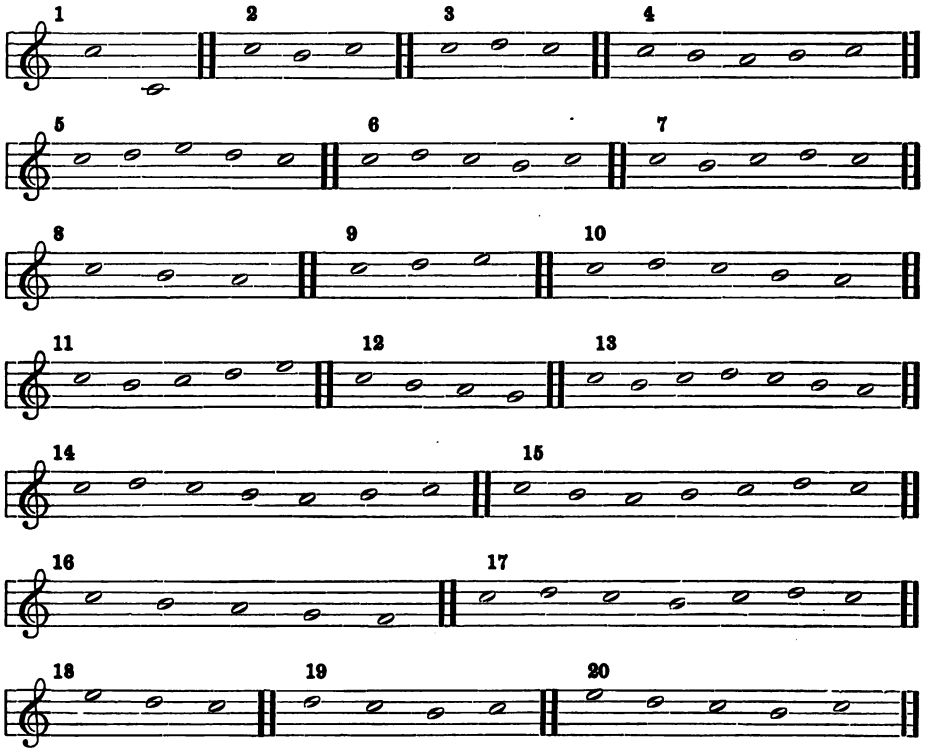
From this point onward, the teacher sings brief melodic successions of tones, using a vowel or neutral syllable, and the children respond by singing the same, naming the tones, thus: —

Teacher sings: —  Loo, loo, loo. pupils sing: —  Do, ti, do.

Teacher sings: —  Loo, loo, loo. pupils sing: —  Do, re, do.

These exercises are given in the key of C, but as a matter of ear training it makes no difference what pitch is taken for the first tone, provided, however, that it be high, pure, and entirely in tune, so that the children can perceive clearly what the relation of the tones is.

Daily Oral Dictation. — The teacher sings the exercise with loo. The pupils respond by singing the same tones, giving the syllables. The pitch of the exercise may be varied to suit the teacher's voice.



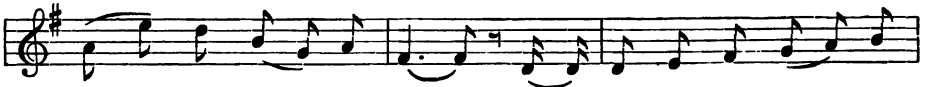
NOTE. Begin each day with No. 1. Add each day one or more new exercises. Repeat the more difficult ones daily. By the end of the month the ear will be sufficiently trained to detect each combination instantly.

OCTOBER.

A. S. IN OUR DUMB ANIMALS.



1. 'Tis a ban - ner of gold and scar - let, Oc -
2. For the trees that through all the sum - mer Have been
3. The gold - en - rod flames by the road - side And
4. And e - ven the sun in his set - ting, When he



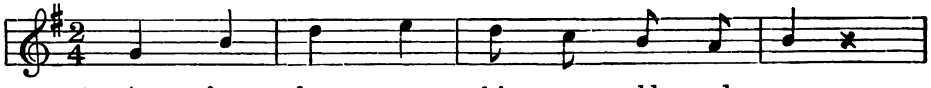
to - ber flings to the breeze, And none oth - er of all the
dressed in the dark - est green, Now hang-ing with red and
o - ver the fen - ces old, Till each mead-ow is fast be -
slow - ly sinks from view And looks o - ver the world of
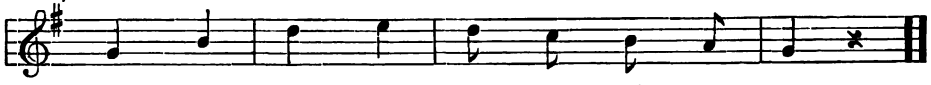


twelve months Can boast such col - ors as these.
yel - low, In most gor - geous gowns are seen.
com - ing The Field of the Cloth of Gold.
col - or, Has caught the gold - en hue.

SNOW FAIRY.

ELIZABETH M. MANN.
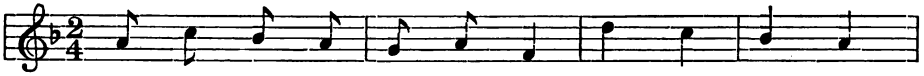


1. At her loom a fair - y, old and gray,
2. On and on, she weaves by day and night
3. Light - ly now it rest - eth, soft and still;
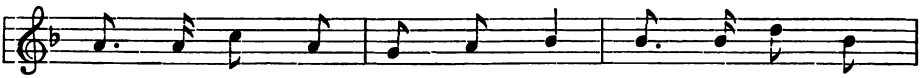


Weaves her wool and throws it swift a - way.
Till o'er all she winds a gar - ment white.
Clad in snow lies ev - 'ry vale and hill.

WHERE?
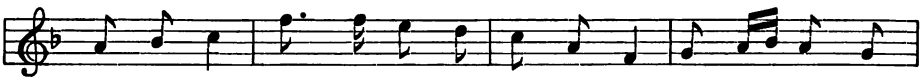
By permission of Oliver Ditson Co.
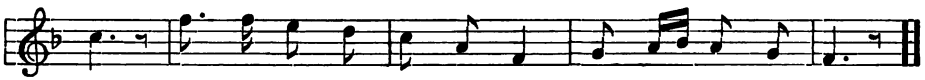


1. Where do all the dai - sies go? I know, I know!
2. Where do all the bird - ies go? I know, I know!
3. Where do all the ba - bies go? I know, I know!



Un - der - neath the snow they creep, Nod their lit - tle
Far a - way from win - ter snow, To the fair, warm
In the glan - cing fire - light warm, Safe - ly shel - tered
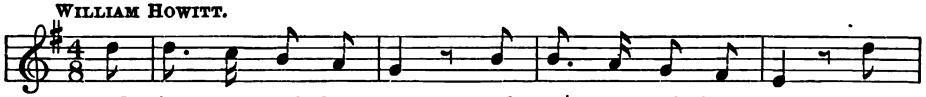


heads and sleep; In the springtime out they peep; That is where they
South they go; There they stay till dai - sies blow; That is where they
from all harm, Soft they lie on moth-er's arm; That is where they



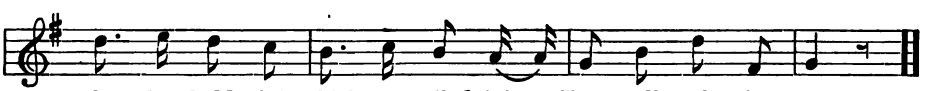
go. In the springtime out they peep; That is where they go.
go. There they stay till dai- sies blow; That is where they go.
go. Soft they lie on moth-er's arm; That is where they go.

THE SWALLOW.

WILLIAM HOWITT.
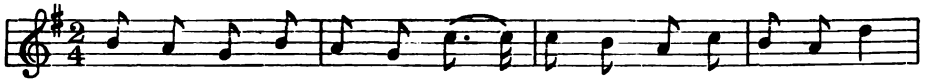


1. And is the swal - low gone? And is the swal - low gone? Ah!
2. No mor - tal saw it go; No mor - tal saw it go: But
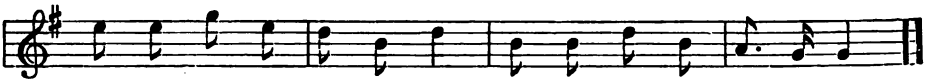


who be - held it? Which way sailed it? Fare-well bade it none.
who doth hear Its sum - mer cheer, As it flit - teth to and fro?

TWINKLE, TWINKLE, LITTLE STAR.

JANE TAYLOR.

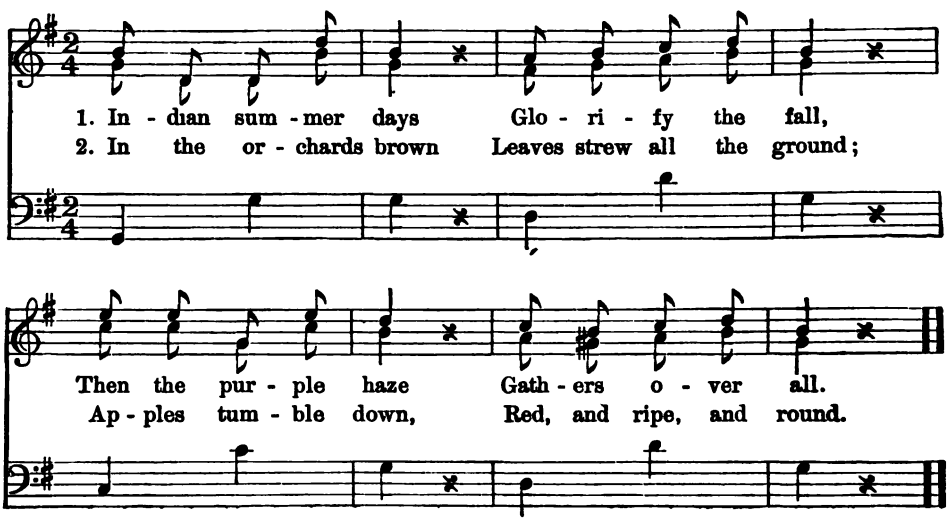


1. Twin-kle, twin-kle, lit - tle star! How I won-der what you are,
2. When the glo-rious sun is set, When the grass with dew is wet,
3. In the dark blue sky you keep, And of - ten thro' my cur-tains peep;
4. As your bright and ti - ny spark Guides the trav-'ler in the dark,



Up a - bove the world so high, Like a dia-mond in the sky.
Then you show your lit - tle light, Twin-kle, twin-kle all the night.
For you nev - er shut your eye Till the sun is in the sky.
Though I know not what you are, Twin-kle, twin-kle, lit - tle star!

INDIAN SUMMER.
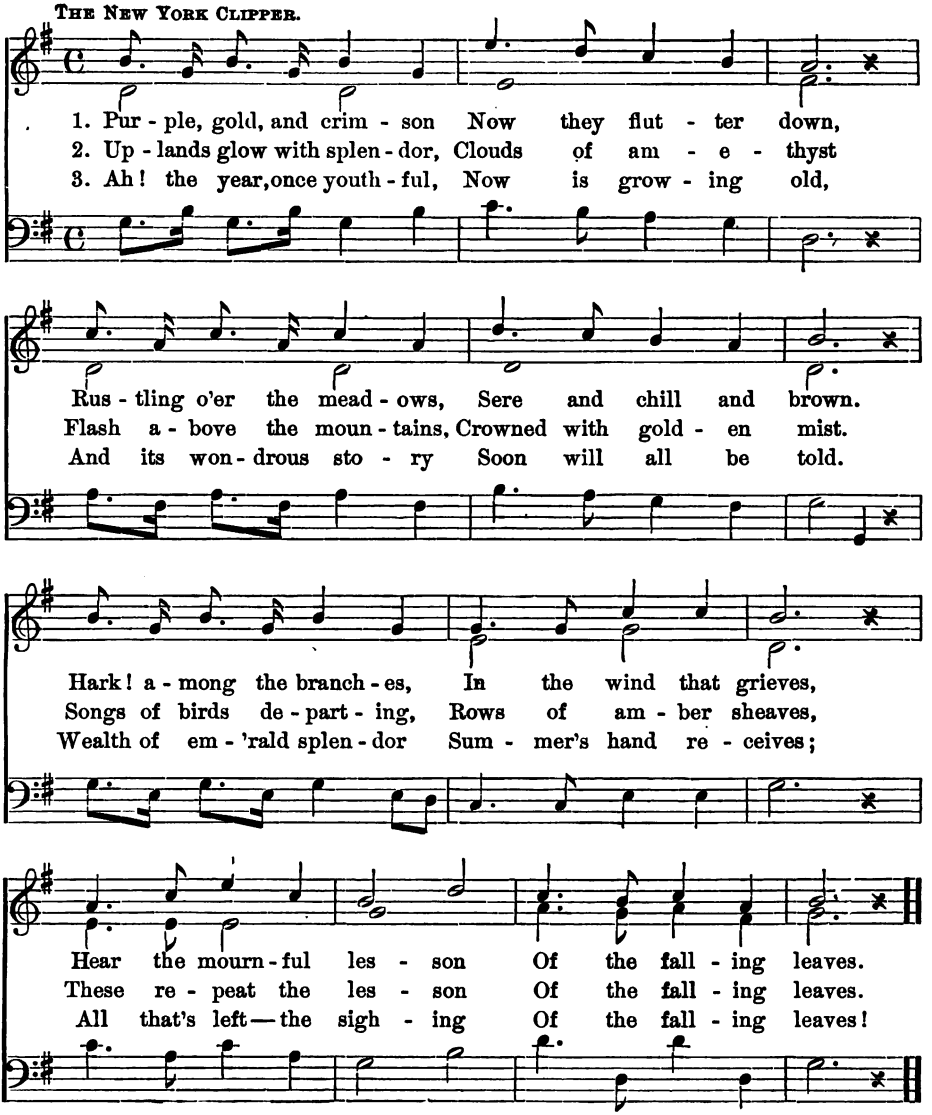


1. In - dian sum-mer days Glo - ri - fy the fall,
2. In the or - chards brown Leaves strew all the ground;

Then the pur - ple haze Gath-ers o - ver all.
Ap - ples tum - ble down, Red, and ripe, and round.
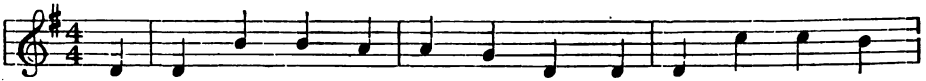
AUTUMN LEAVES.

THE NEW YORK CLIPPER.
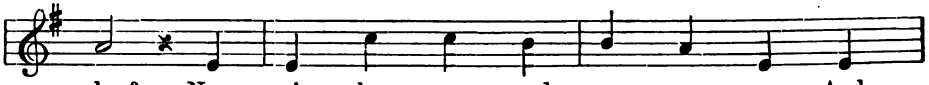


THE BIRDS.
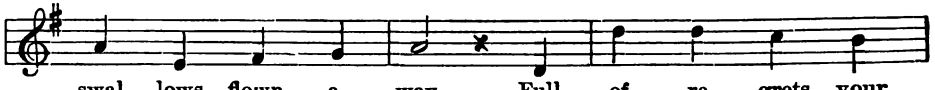
ALFRED SCOTT GATTY. ALFRED SCOTT GATTY.
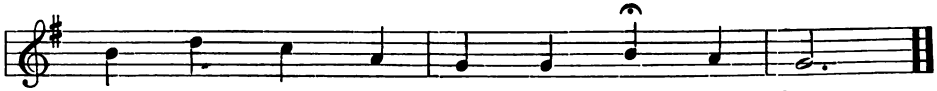


1. O lit - tle bird up - on the tree, What will you sing to -
2. That lit - tle bird up - on the tree Then sang both loud and
3. "Tho' win - ter is a drear - y time, And cold and frost I



day? Now spring has gone, and sum - mer gone, And
clear, "Tho' spring has gone, and sum - mer gone, And
dread, And hard it is when snows lie deep For



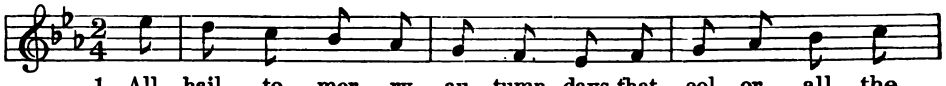
swal - lows flown a - way, Full of re - grets your
win - ter draw - eth near, I sing of hope — for
bird - ies to be fed, I cheer my - self with



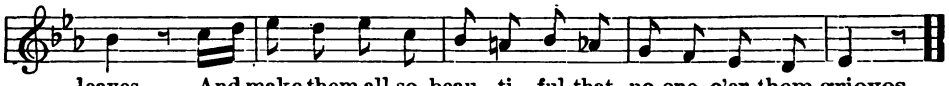
song will be, A sad and mourn - ful lay.
well I know They'll all come back next year!
this glad thought, There's spring - time on a - head."

AUTUMN SONG.

CHARLES DICKENS.



1. All hail to mer - ry au - tumn days that col - or all the
2. All hail the mer - ry har - vest time, the gay - est of the

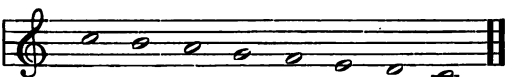


leaves, And make them all so beau - ti - ful that no one o'er them grieves.
year, The time of rich and bounteous crops, re-joi - cing, and good cheer.

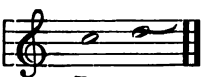
NOVEMBER.

The lessons for October are further developed in November. The rote songs are continued and ear and eye training advanced. It is well to get the voices together before singing a rote song: hence begin with the scale and other ear training work and end with the song. Again, remember that song-singing is a part of the daily school work which should not be confined to any set time, but used whenever the conditions are favorable. The music period should be used for teaching new songs and for advancing the children's power to hear, to see, and to interpret.

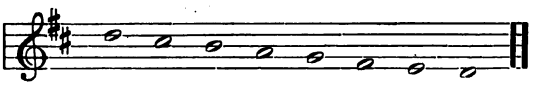
The teacher begins the lesson by giving the children a pitch, as C, and says, "Sing the scale down." The children sing: —



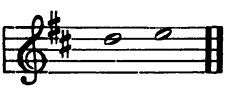
"Sing again with loo;" "with boo;" "with ä" and so on. "Sing up one." The children sing: —
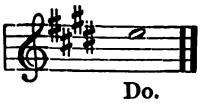


"Call that Do." The children call it Do. "Sing the scale down." The children sing: —



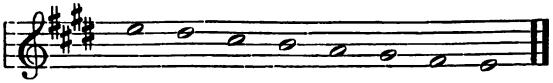
Again with loo. "Sing up one more." Children sing: —



"Call that Do." Children sing: —



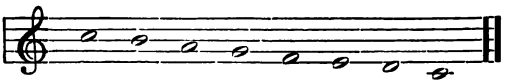
"Sing the scale down." Children sing: —



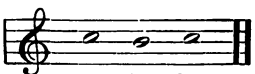
Sing with loo, with boo, with ä, etc.

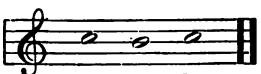
Oral Tonal Dictation.
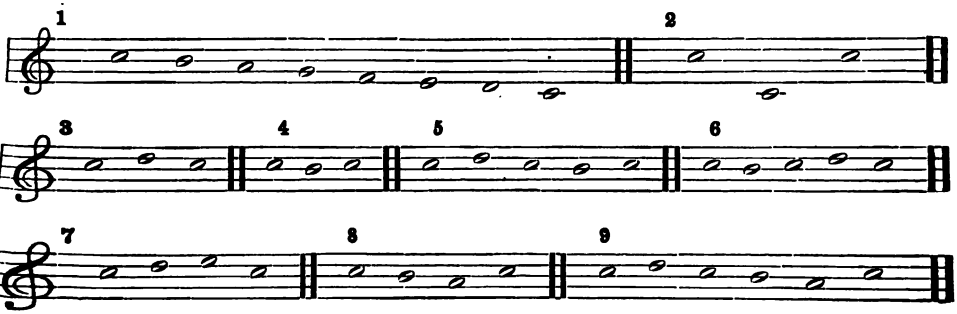
When this has been done the teacher returns to C and sings with loo: —

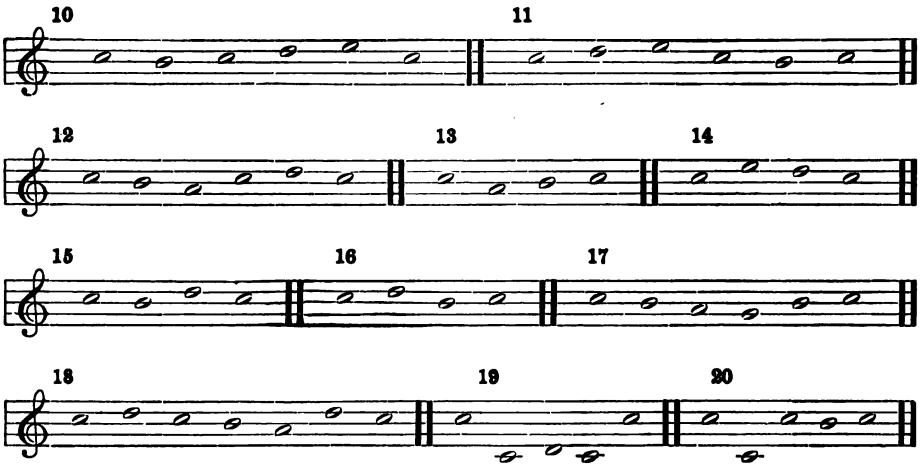


and says, "What did I sing?" The pupils reply, "The scale down." Then the teacher sings the following exercises with loo, and the children immediately sing the tones, giving the names, thus: —

Teacher: — 

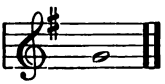
pupils: — 



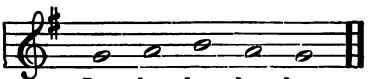


Written Tonal Dictation.

Having given these exercises daily, a few at a time, it is now wise to take another step in advance. This consists in requiring the pupils to express what the teacher sings upon the staff. (The teacher should have a staff liner so that a good staff may be drawn instantly). Having drawn a staff on the blackboard within easy reach of the pupils, the teacher places a note upon the second line, for example, and says, "This is Do."



She then sings: —

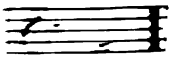


Loo, loo, loo, loo, loo.
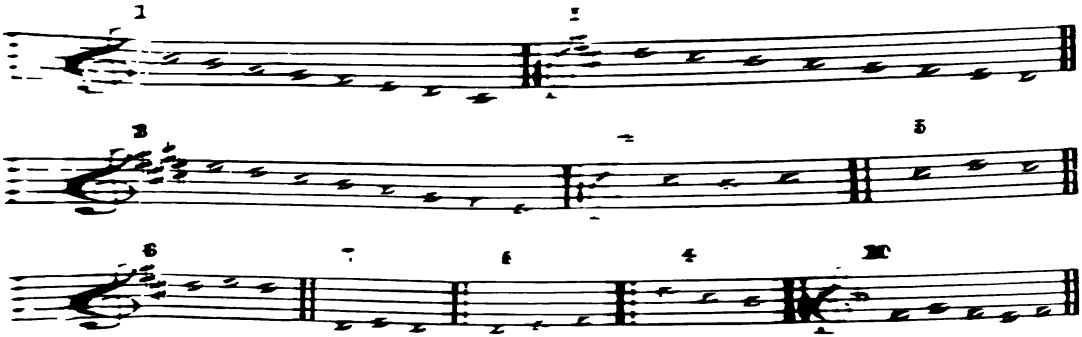
She asks the pupils to sing the names of the tones. When this is correctly done, she calls upon a pupil to indicate the tones by notes on the staff. The pupils' mistakes give the teacher a chance to correct errors of per-

[illegible]

[illegible] bring the pupils [illegible] Having secured [illegible] the teacher may place [illegible] a [illegible] position [illegible]



[illegible] sing it with the [illegible] For the purposes of [illegible]



Meter.

Meter refers to the [illegible] accents, and is indicated in written music by the measure.
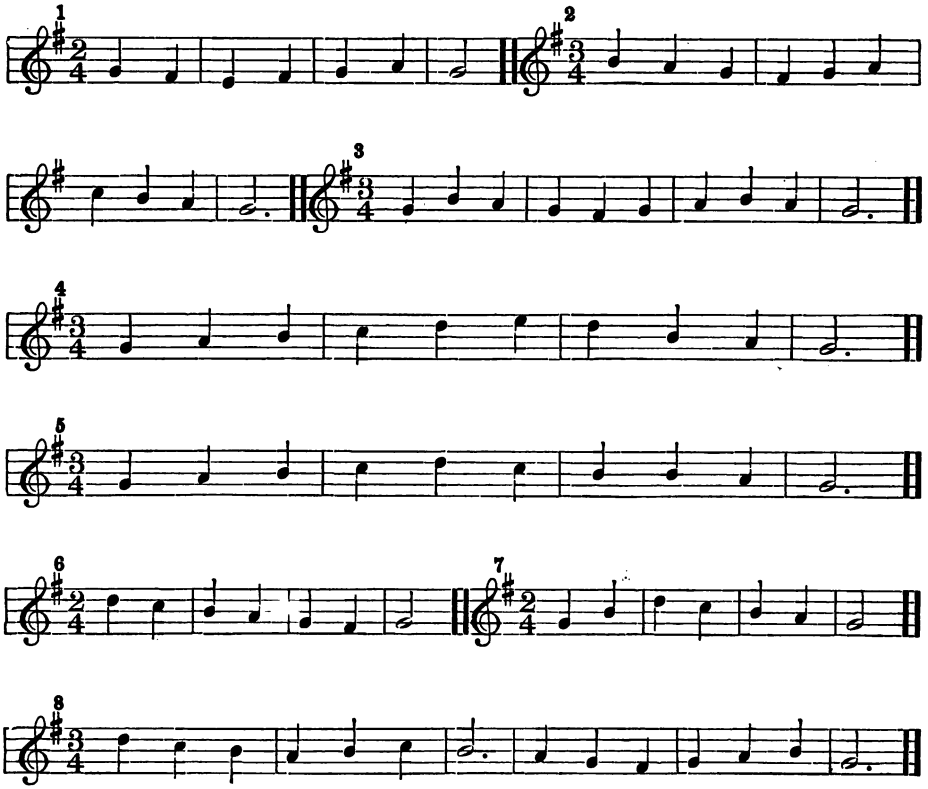
When rote songs are [illegible] the child's mind so that when we [illegible] the simple representation of it as [illegible] these exercises no difficulty is experienced.

Experience [illegible] the meter by slight movements of the hand or foot is possible in the first stages of development. This may be [illegible] by requiring the pupils to place the right hand or [illegible] down, and to mark the meter with one finger, by means of [illegible] of the desk.

Sing the scale down, giving a light tap for each tone; then sing again, accenting the first, third, fifth, and seventh tones, and indicate the accent by a greater pressure of the finger on the desk.

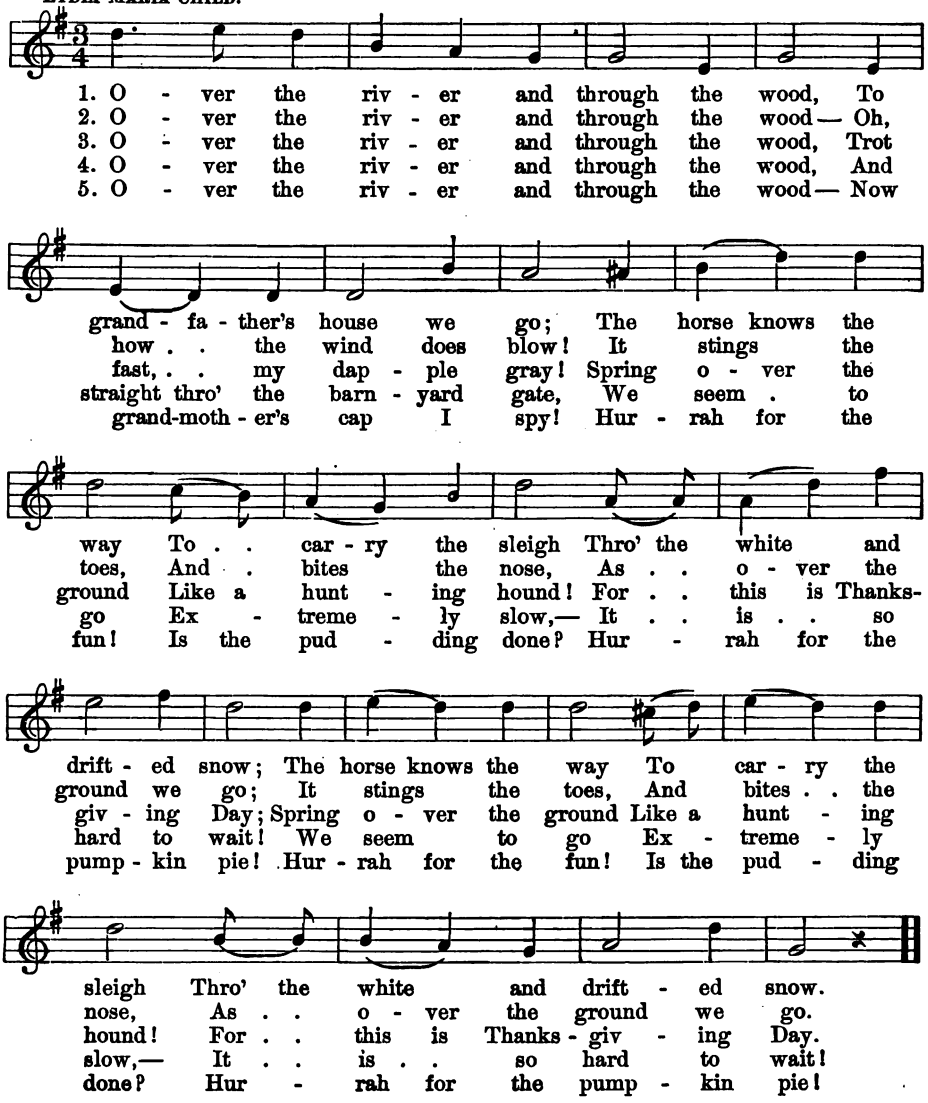
Explain that the first note after the bar receives the accent.

Metric Dictation.— Sing the following exercises, bringing out the difference between the two part and the three part measure. Call upon the children to sing with accents and to tell which of the two kinds of meter each represents. Thus we combine easy review tonal dictation with metric dictation.
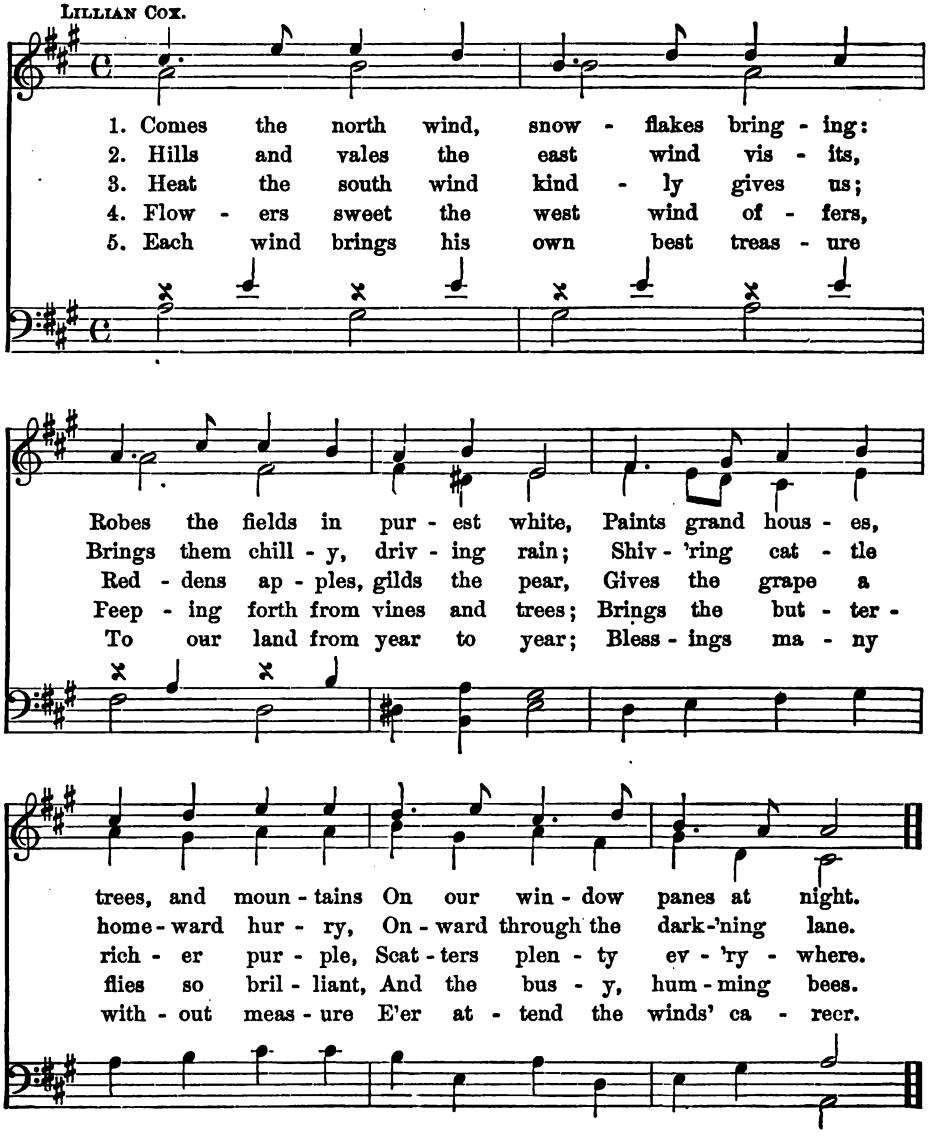


THANKSGIVING DAY.

LYDIA MARIA CHILD.



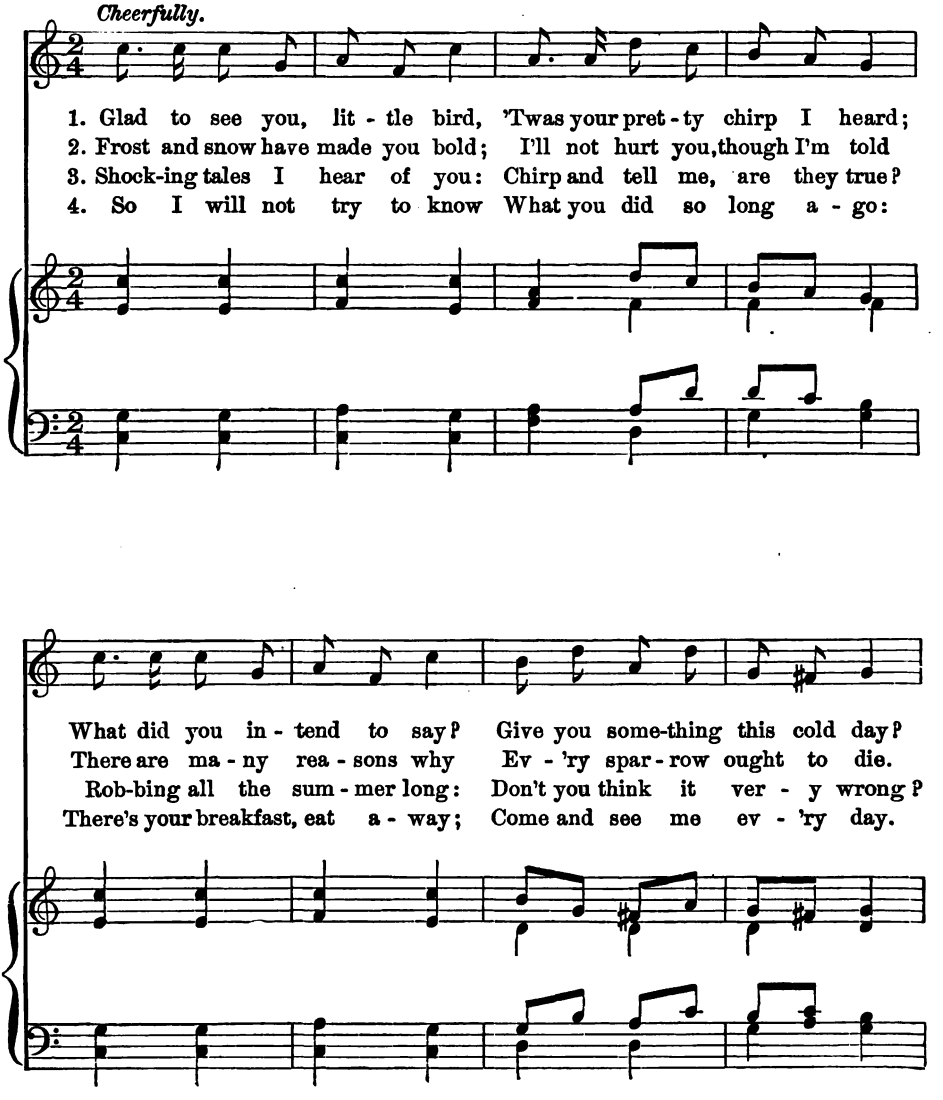
WIND SONG.

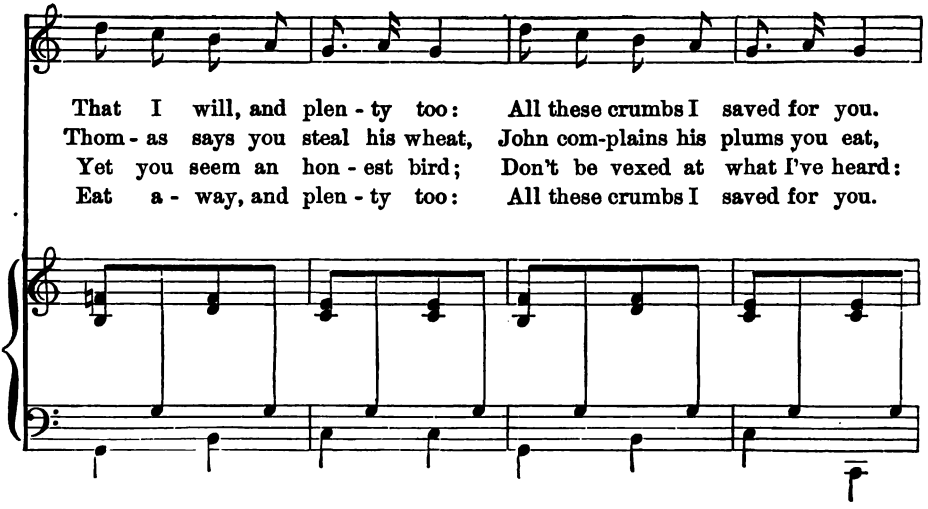
LILLIAN COX.



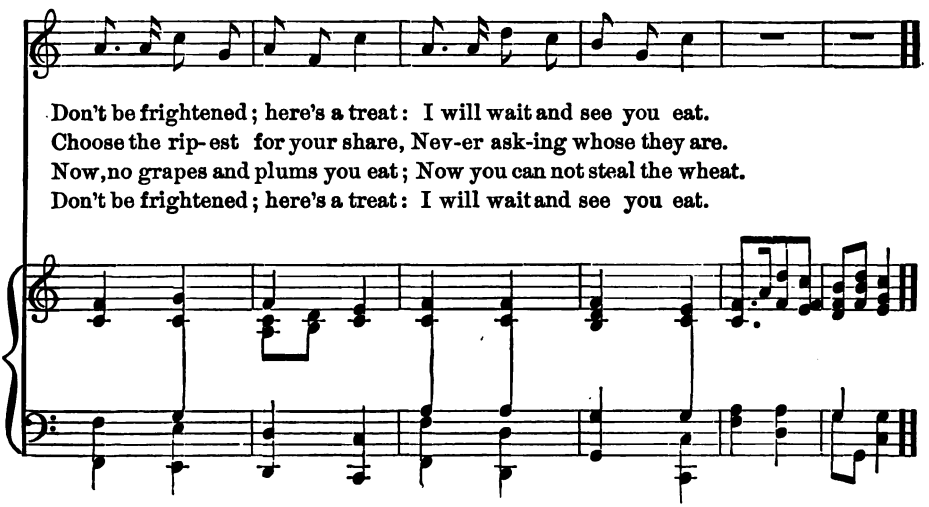
THE WELCOME SPARROW.

FREDERICK PEEL.





That I will, and plen - ty too: All these crumbs I saved for you.
Thom - as says you steal his wheat, John com-plains his plums you eat,
Yet you seem an hon - est bird; Don't be vexed at what I've heard:
Eat a - way, and plen - ty too: All these crumbs I saved for you.

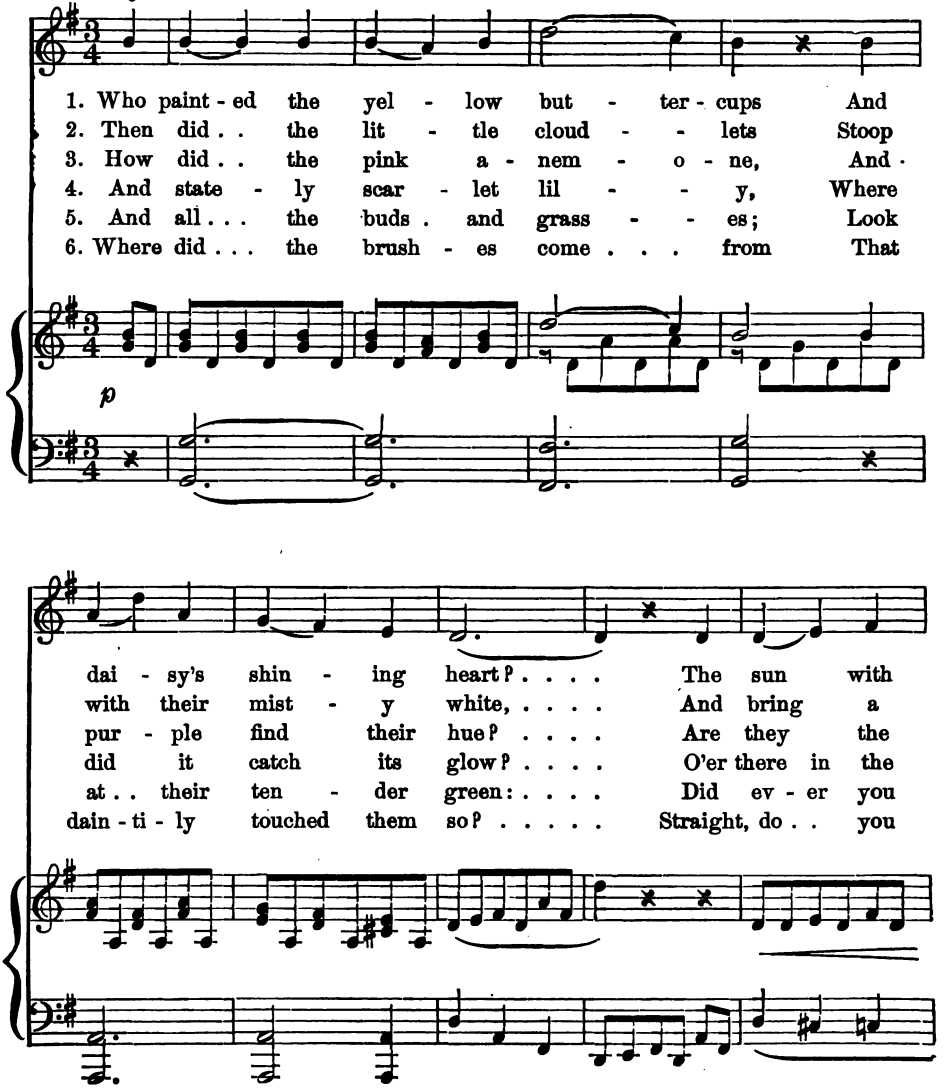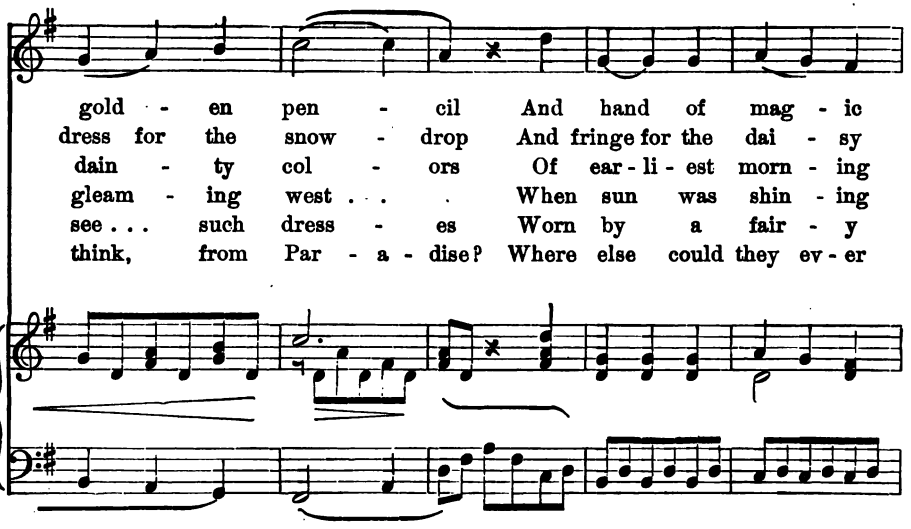


Don't be frightened; here's a treat: I will wait and see you eat.
Choose the rip-est for your share, Nev-er ask-ing whose they are.
Now, no grapes and plums you eat; Now you can not steal the wheat.
Don't be frightened; here's a treat: I will wait and see you eat.

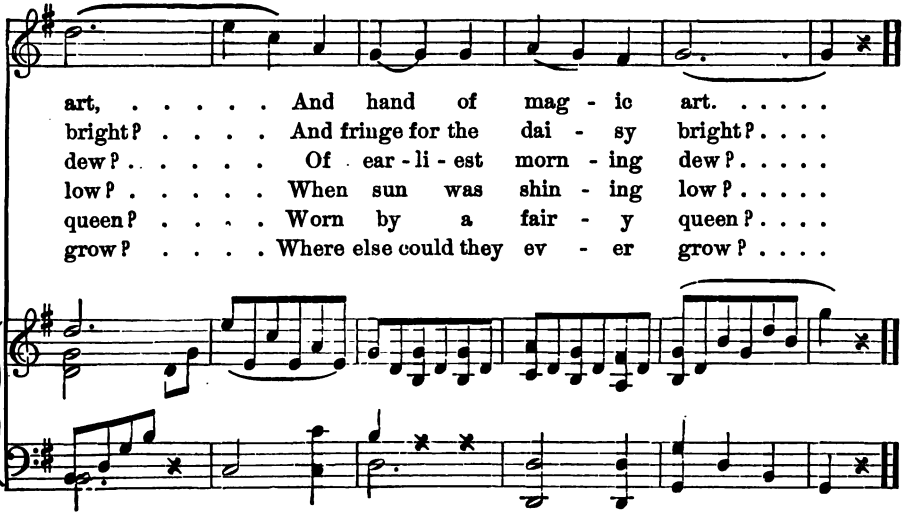
WHEN, WHERE, AND HOW.

SYDNEY DAYRE.

Allegro moderato.

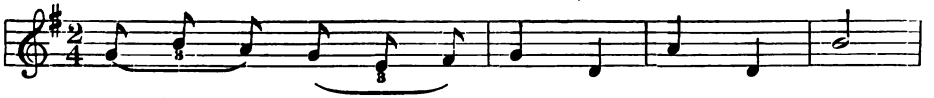



gold - en pen - cil And hand of mag - ic
dress for the snow - drop And fringe for the dai - sy
dain - ty col - ors Of ear - li - est morn - ing
gleam - ing west . . . When sun was shin - ing
see . . . such dress - es Worn by a fair - y
think, from Par - a - dise? Where else could they ev - er

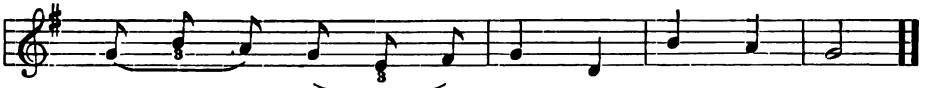

art, ... And hand of mag - ic art. . . . . .
bright? . . . . . And fringe for the dai - sy bright? . . . .
dew? . . . . . Of ear - li - est morn - ing dew? . . . . .
low? . . . . . When sun was shin - ing low? . . . . .
queen? . . . . . Worn by a fair - y queen? . . . .
grow? . . . . . Where else could they ev - er grow? . . . .

SNOWFLAKES.

ELIZABETH M. MANN.
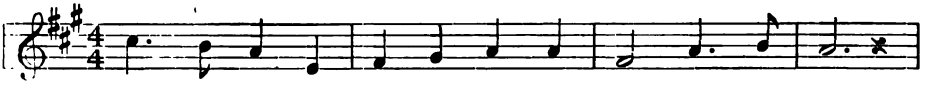


1. When light - ly fall - eth the snow - flakes Gay and free,
2. Gen - tly they cov - er the earth bare, With robes white,

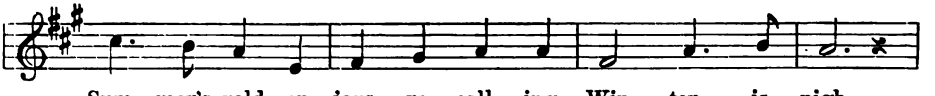


Fair - ies, white, haste to a par - ty, Filled with glee.
Kiss - ing the leaves, as they bid them Long good night.

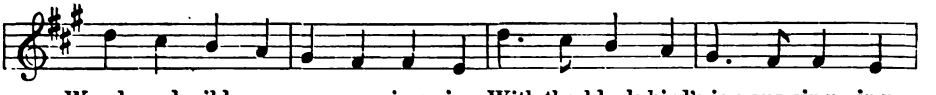
WINTER AND SPRING.



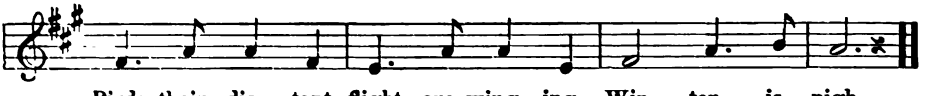
1. Soft the au-tumn leaves are fall - ing, Win - ter is nigh;
2. Win - ter days are quick - ly go - ing, Spring-time is nigh;



Sum - mer's gold - en joys re - call - ing, Win - ter is nigh.
Soon the farm - er will be sow - ing, Spring - time is nigh.
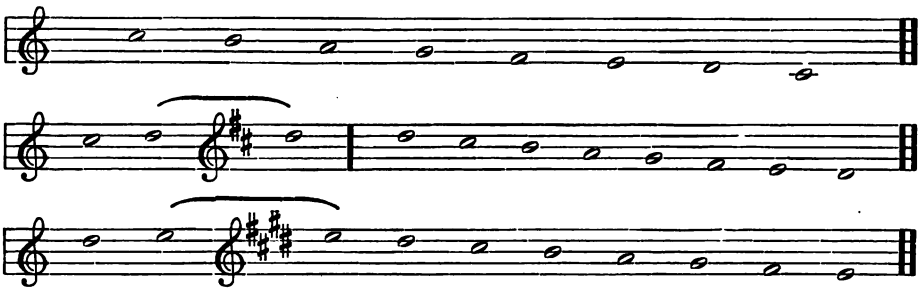


Woods and wilds no more are ring - ing With the black-bird's joy-ous sing - ing,
Chil - dren then may go a - May - ing, 'Tis the hap - py time for play - ing,



Birds their dis - tant flight are wing - ing, Win - ter is nigh.
For the warm - ing sun is say - ing Spring - time is nigh.

DECEMBER.

Begin each lesson with scale singing, starting downward from C, D, and E. At the same time practice holding the pitch and changing the key tone. The exercise, written, would appear thus: —

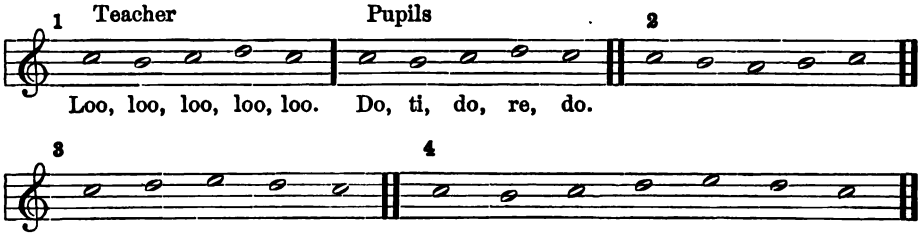


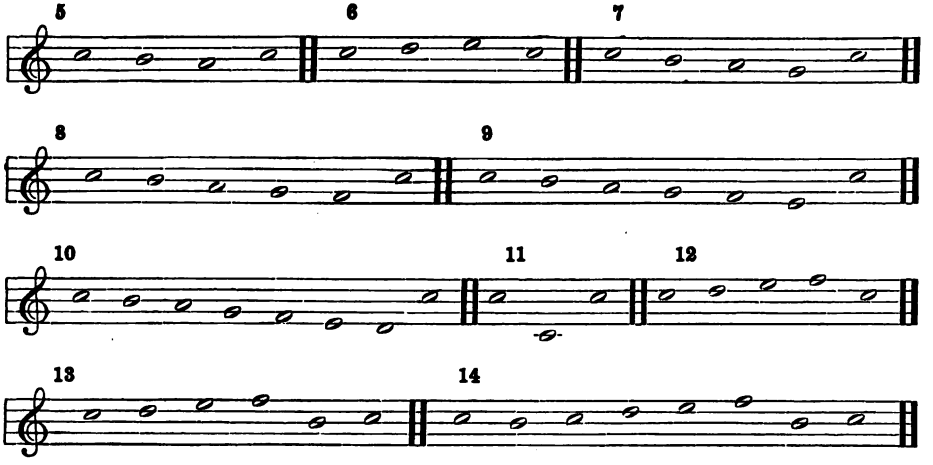
Sing with syllables, Do, Ti, La, Sol, Fa, Mi, Re, Do, and with vowels as ä and oo, and bä, boo, etc.

If any monotones remain, try each one for a moment, on the high tones. Do not wait if they fail to respond, but go forward rapidly with the lesson.

Oral Tonal Dictation.

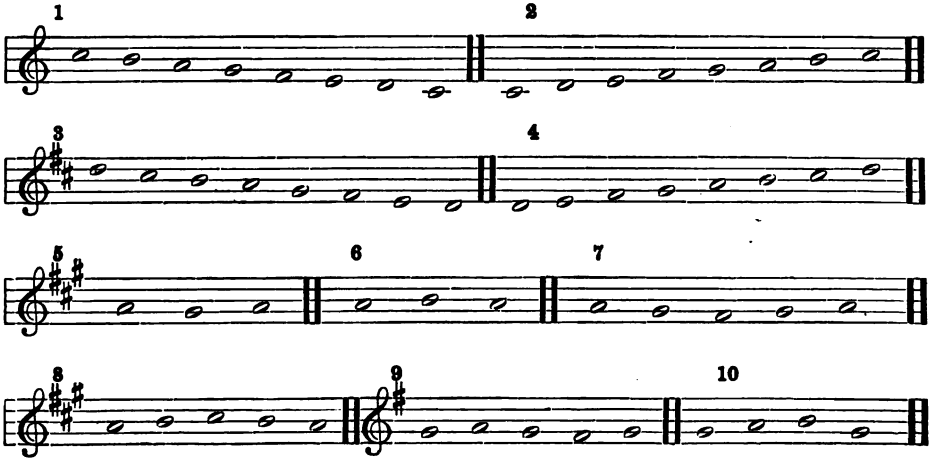
Having finished the exercises above, sing the following with loo, and require the pupils to sing the same tones, naming them, as in Ex. 1, below: —
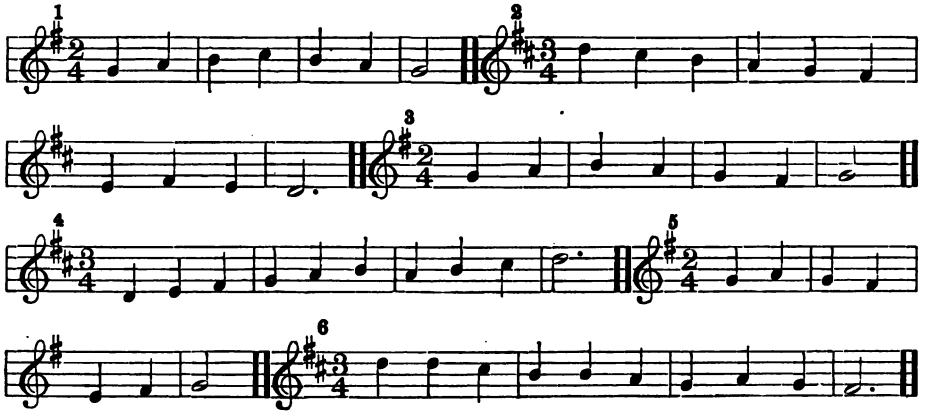




Written Tonal Dictation.

Draw the staff on the board and sing the following with loo, calling upon the pupils to write the notes on the board.



Metric Dictation.

The teacher writes the exercises upon the board, without the bars, sings with strong accent, and calls upon the pupils to tell whether an exercise is in two or three part measure. When the correct reply is given, call upon a pupil to step to the board and place the bars properly.

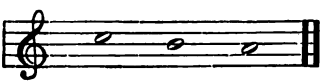


Interval Study.

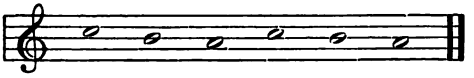
The reading exercises used so far are generally without skips — but the power to sing the tones of the scale and to recognize them in any order has prepared the children for interval work.

The principle upon which we proceed is so readily perceived that it hardly needs an explanation, yet it lies at the foundation of all rapid and accurate sight reading.
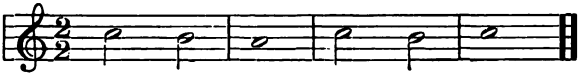
Principle. — We fix a certain tone and its representation in the mind so that we can return to it from any other tone with promptness and precision. The child gains the power to do this unconsciously, if the exercises he uses are so arranged as to develop the principle. Thus the child who can sing the scale, can sing: —



and if he can sing it once he can sing it again. So, when he has sung it, we say, "Sing it again." He remembers his starting point and returns to it, and thus he really sings: —

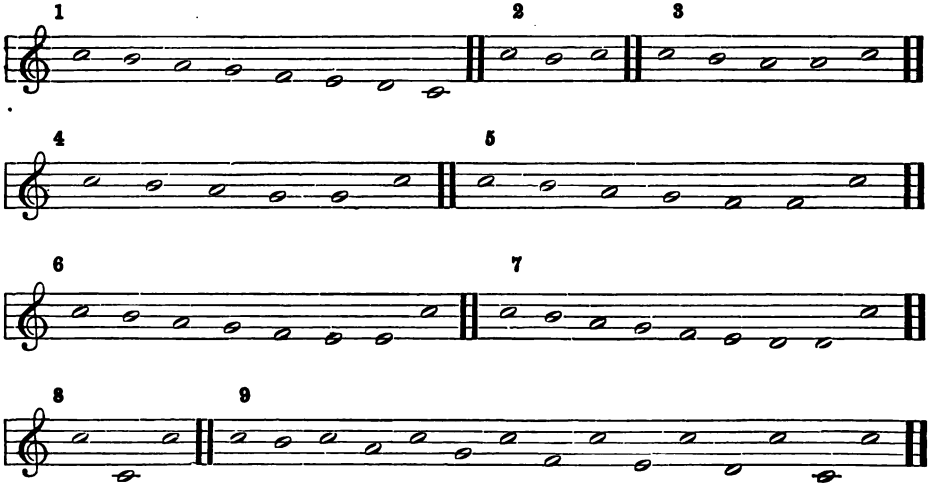


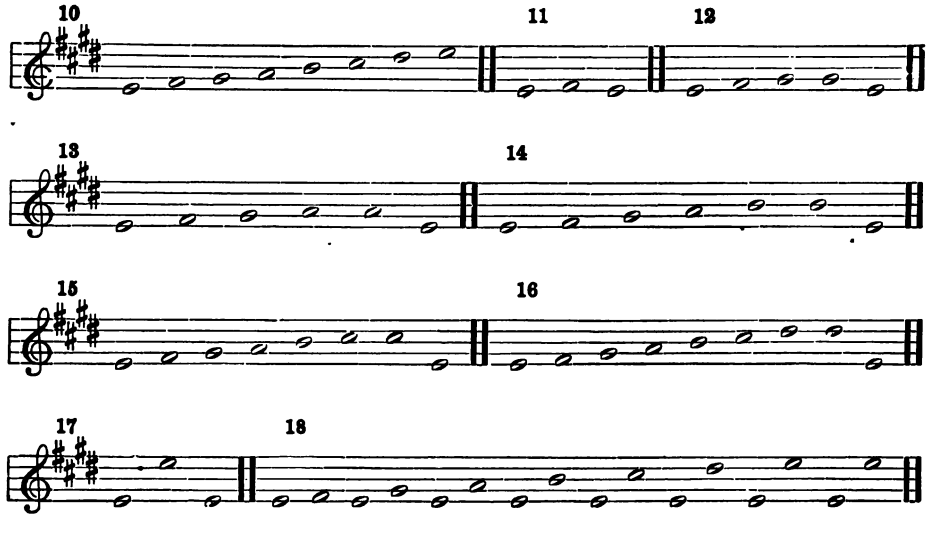
taking easily what otherwise developed is a difficult interval. This exercise immediately develops in regular melodic forms, which the child sings with all the ease and naturalness possible: —
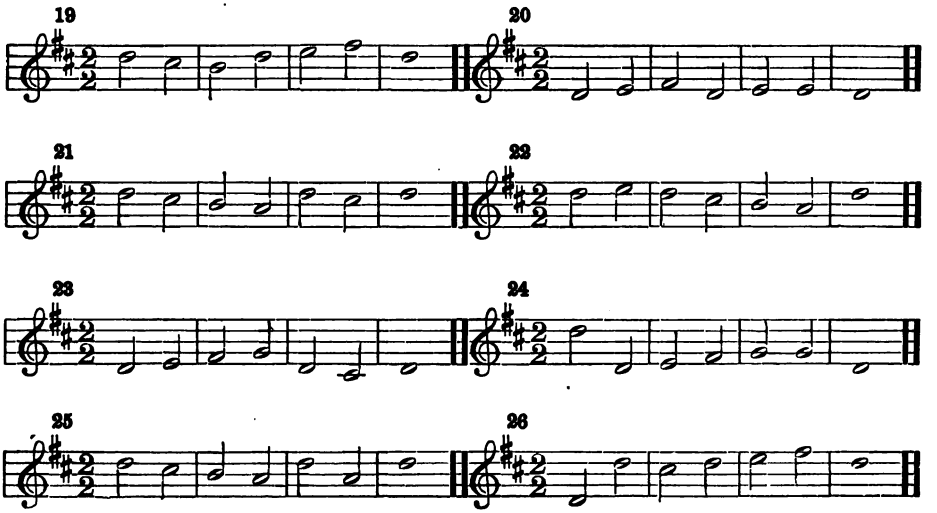


The tonic or strong tone of the scale is the one selected for the first drill in interval development. Chart A, page 7, gives the exercises and the directions.

In the absence of the chart, the following may be copied on the board.



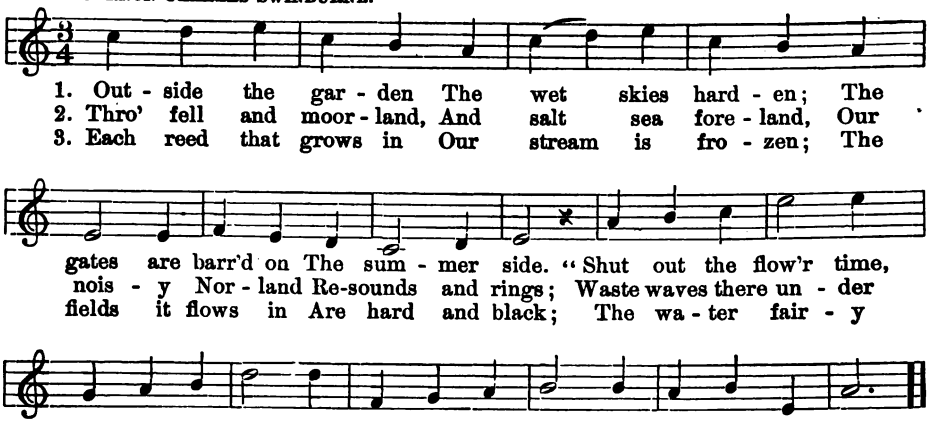


Exercises on above Work.
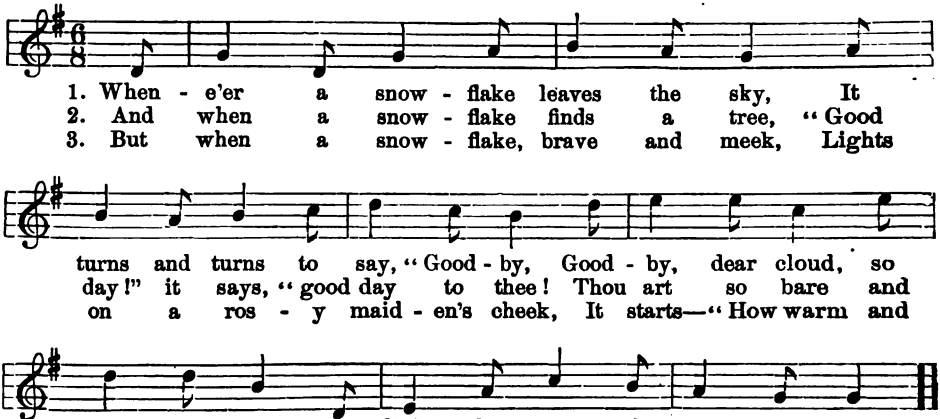


WINTER SONG.

ALGERNON CHARLES SWINBURNE.
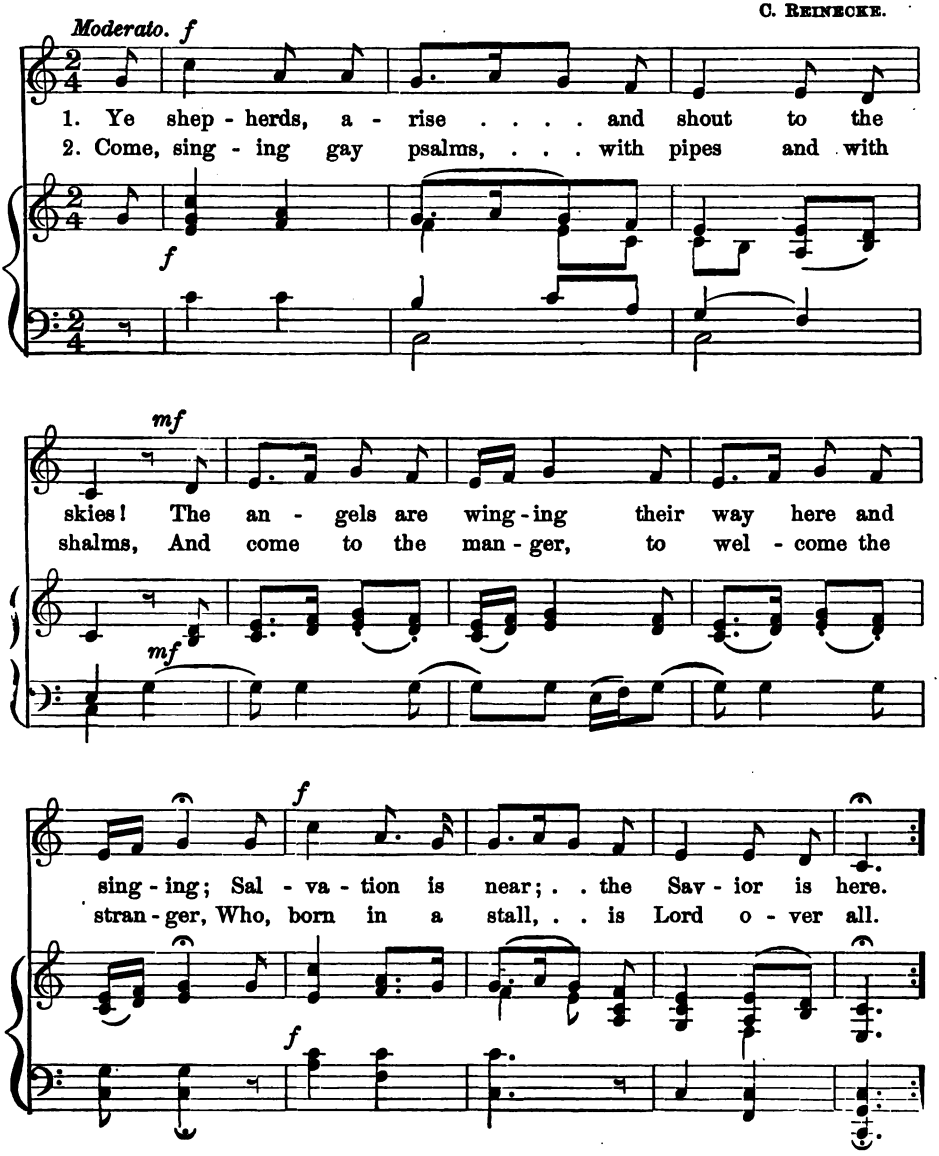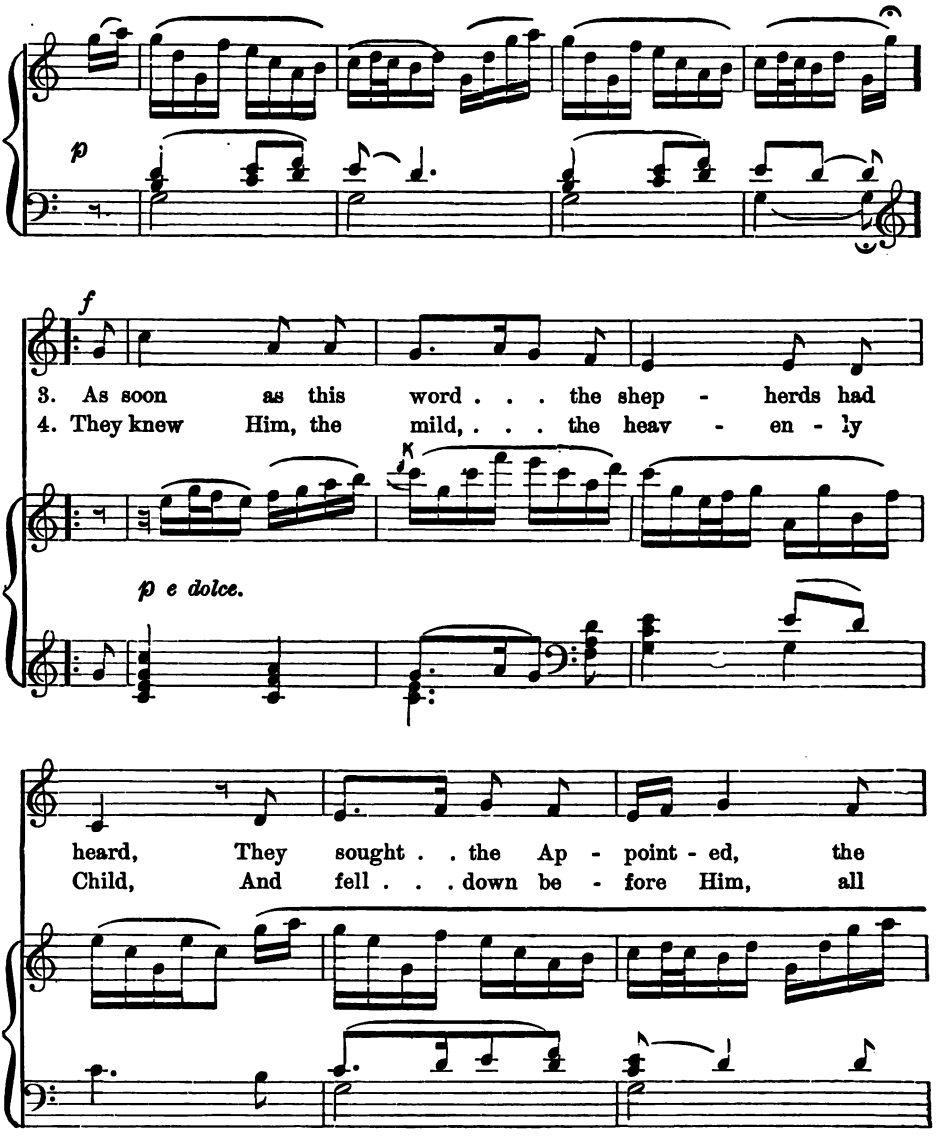


THE SNOWFLAKE'S GOOD-BY.
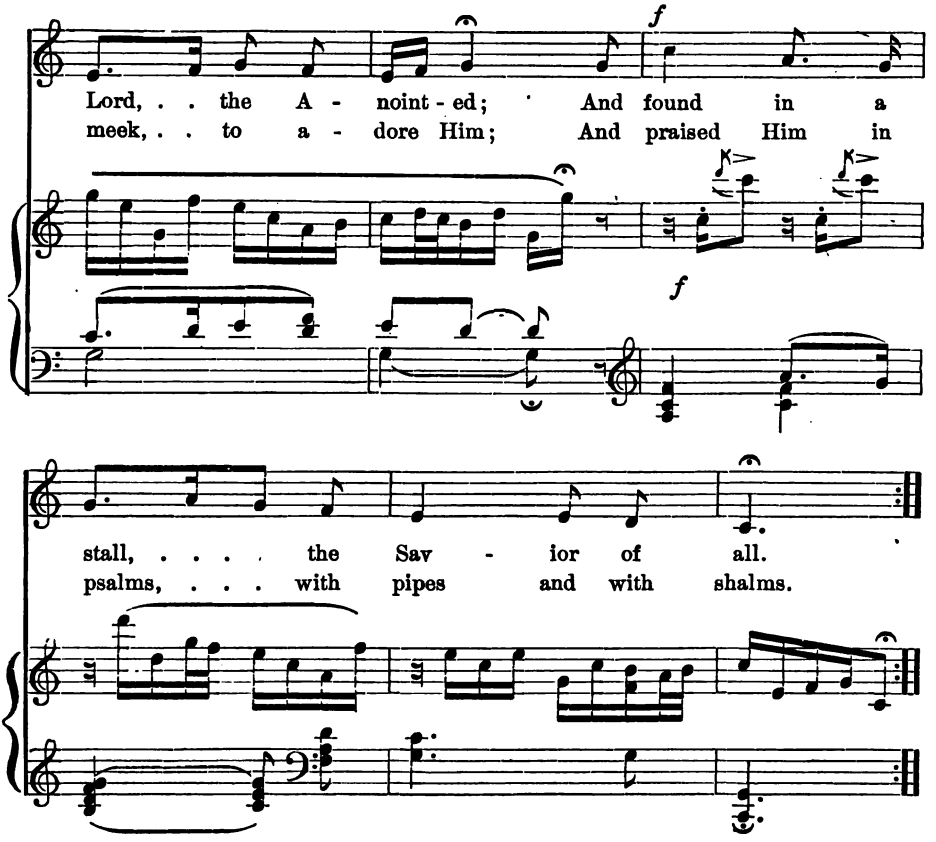


CHRISTMAS SONG.

C. Reinecke.

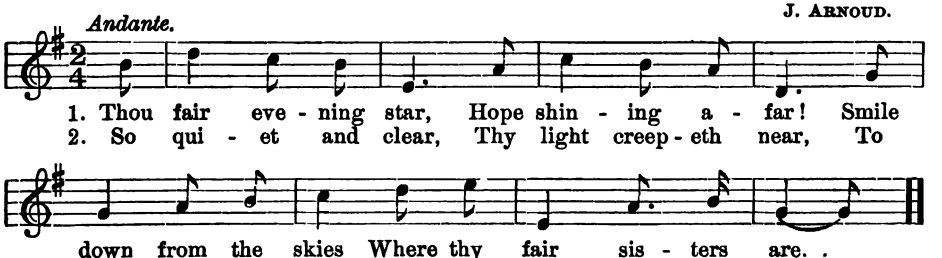



p
f
3. As soon as this word . . . the shep - herds had
4. They knew Him, the mild, . . . the heav - en - ly
p e dolce.
heard, They sought . . the Ap - point - ed, the
Child, And fell . . . down be - fore Him, all



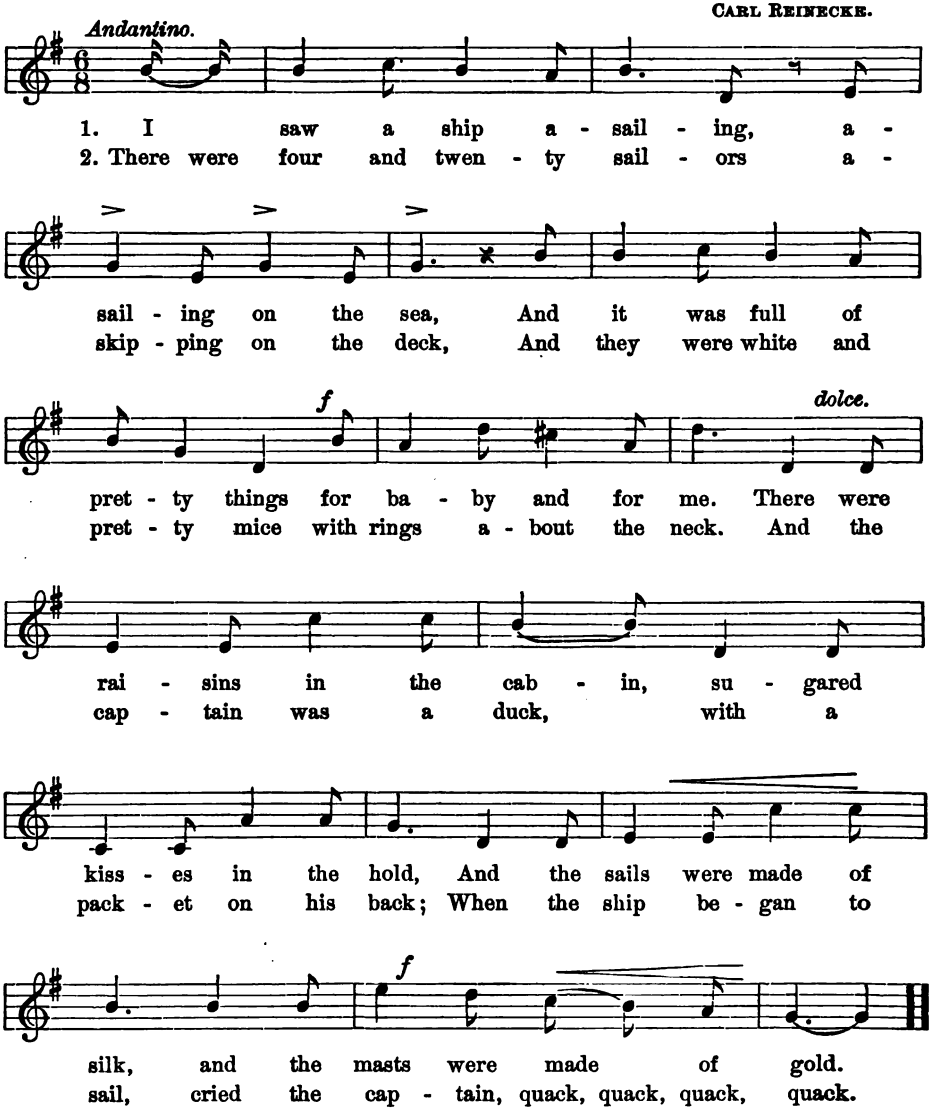
EVENING STAR.

J. ARNOUD.
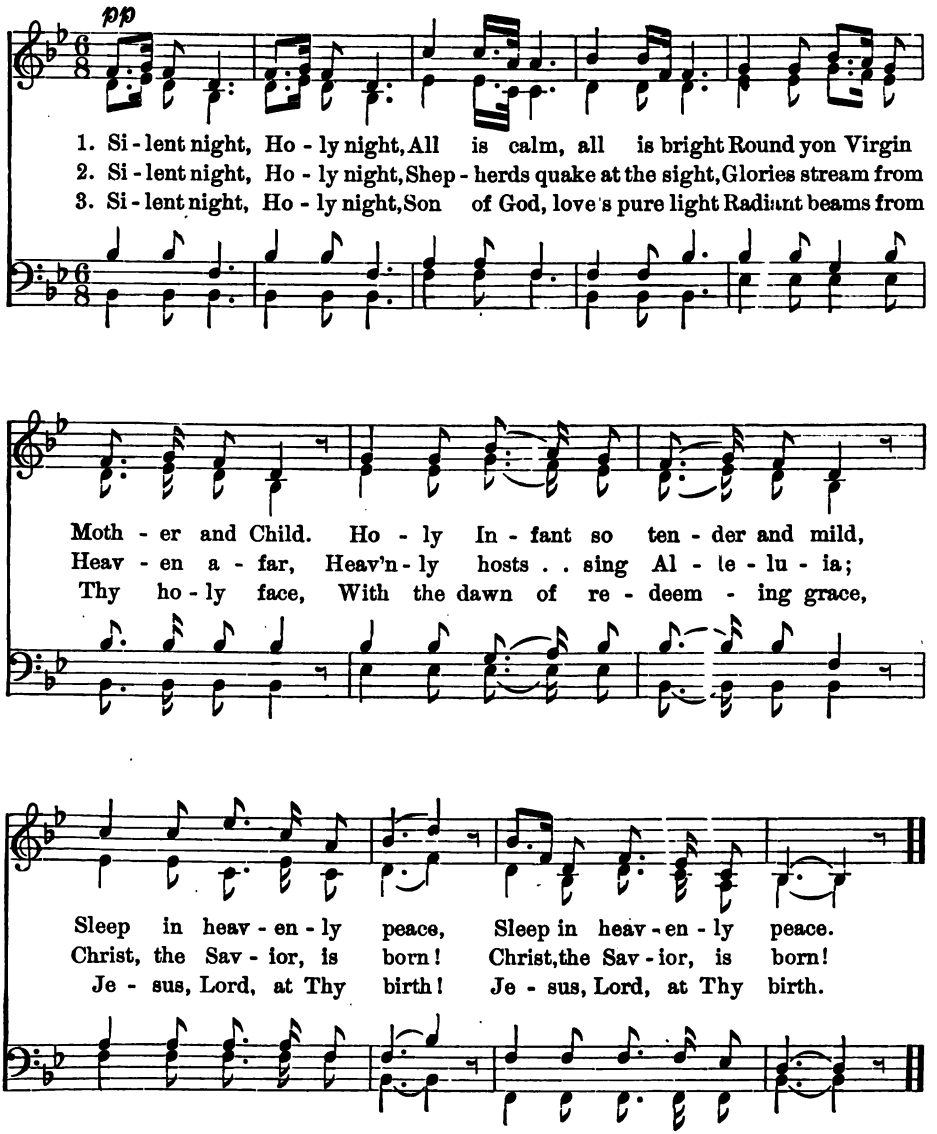


SHIP SONG.

CARL REINECKE.



SILENT NIGHT.

MICHAEL HAYDN.



CHRISTMAS BELLS.

K. T. SIZER. C. A. KERN.

Slowly.

p

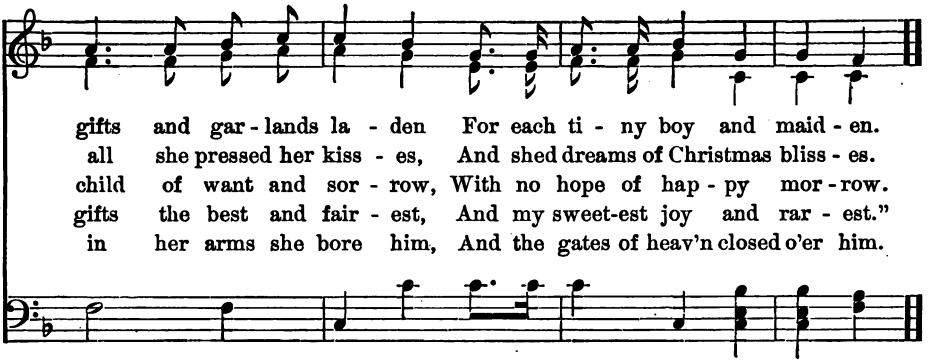
1. When the Christ - mas bells were call - ing, And the
2. Where the rich man's chil - dren slum - ber'd, Brought the
3. To one hov - el in the cit - y, Went the
4. Yet the an - gel smiled so bright - ly As she
5. Then he woke and felt no lon - ger Pinch of

Christ - mas snow-flakes fall - ing, Came a love - ly an - gel
an - gel gifts un - num - bered; To the poor man's cot was
an - gel, moved with pit - y, O'er one lit - tle sleep - er
touched his fore - head light - ly—"Wake, poor child, from out thy
cold or pang of hun - ger; As the ros - y dawn was

f *p*

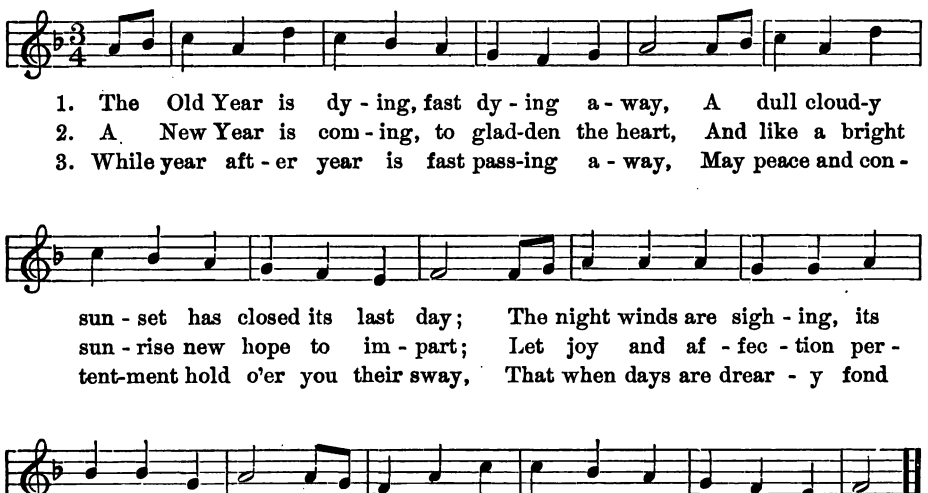
fly - ing To our earth in dark - ness ly - ing, With fair
tak - ing Some - thing for the chil - dren's wak - ing, And on
bend - ing, Whom no oth - er was at - tend - ing, A poor
sleep - ing, 'Tis for thee that I am keep - ing Of my
break - ing And the an - gel flight was tak - ing, Up - wards

f *p*



THE OLD YEAR.
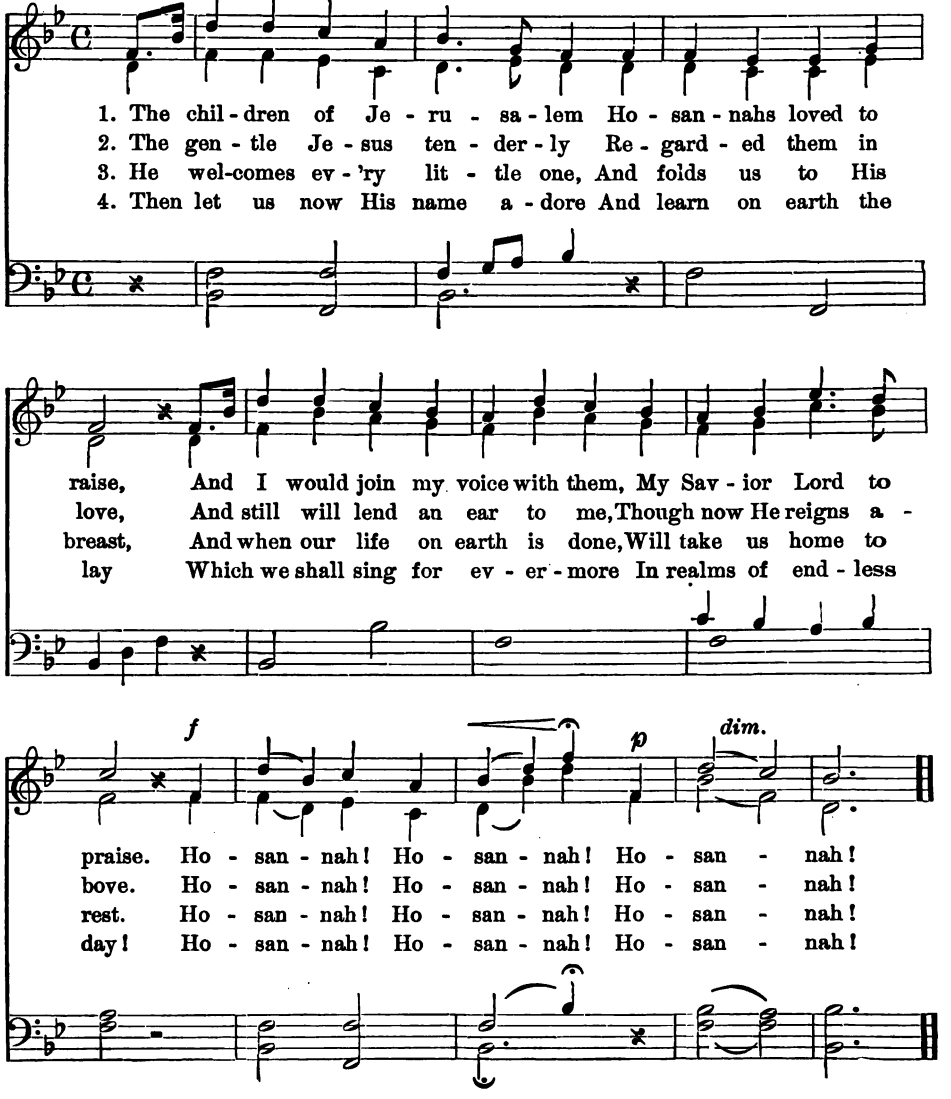
WALTER MAYNARD. WELSH CAROL.



CHRISTMAS.

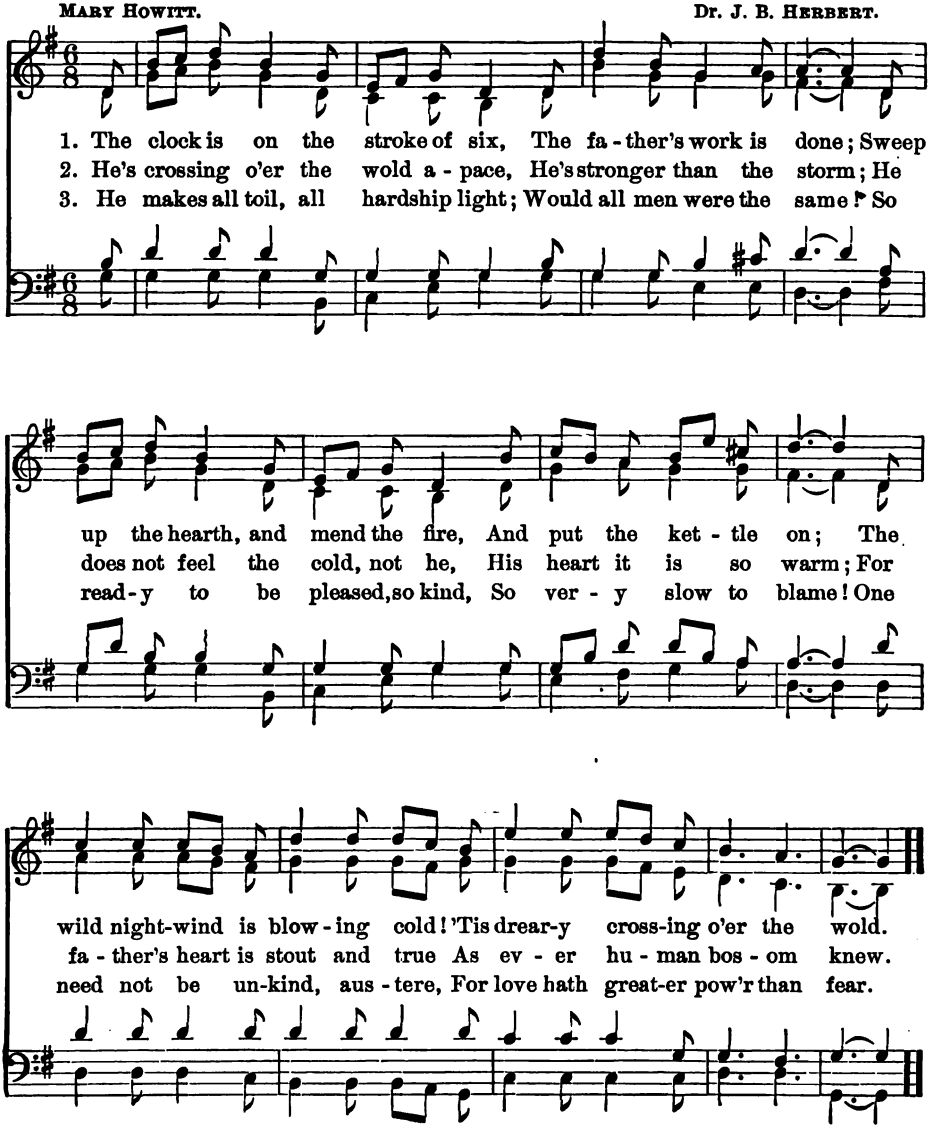
A. J. FOXWELL. C. A. KERN.

Restfully.
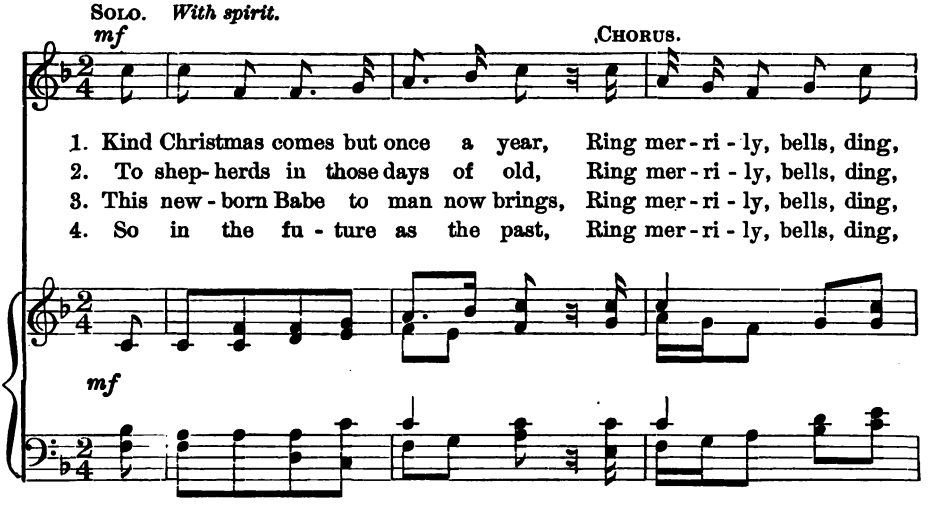


FATHER IS COMING.

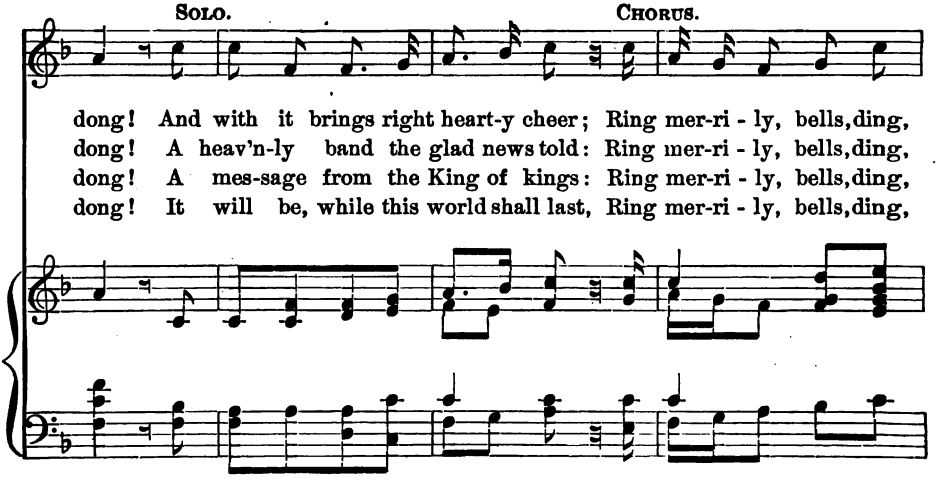
MARY HOWITT. Dr. J. B. HERBERT.
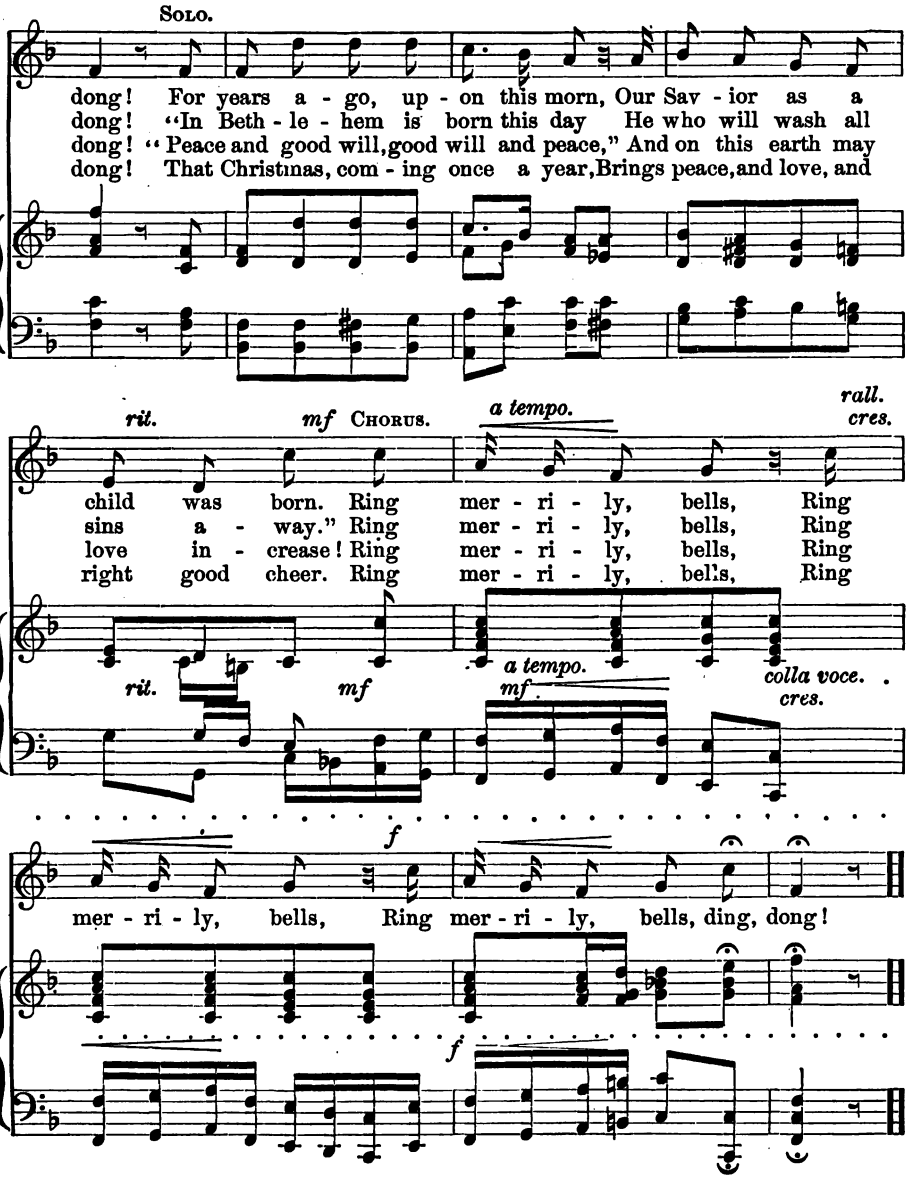


A CHRISTMAS CAROL.

ALFRED SCOTT GATTY. ALFRED SCOTT GATTY.
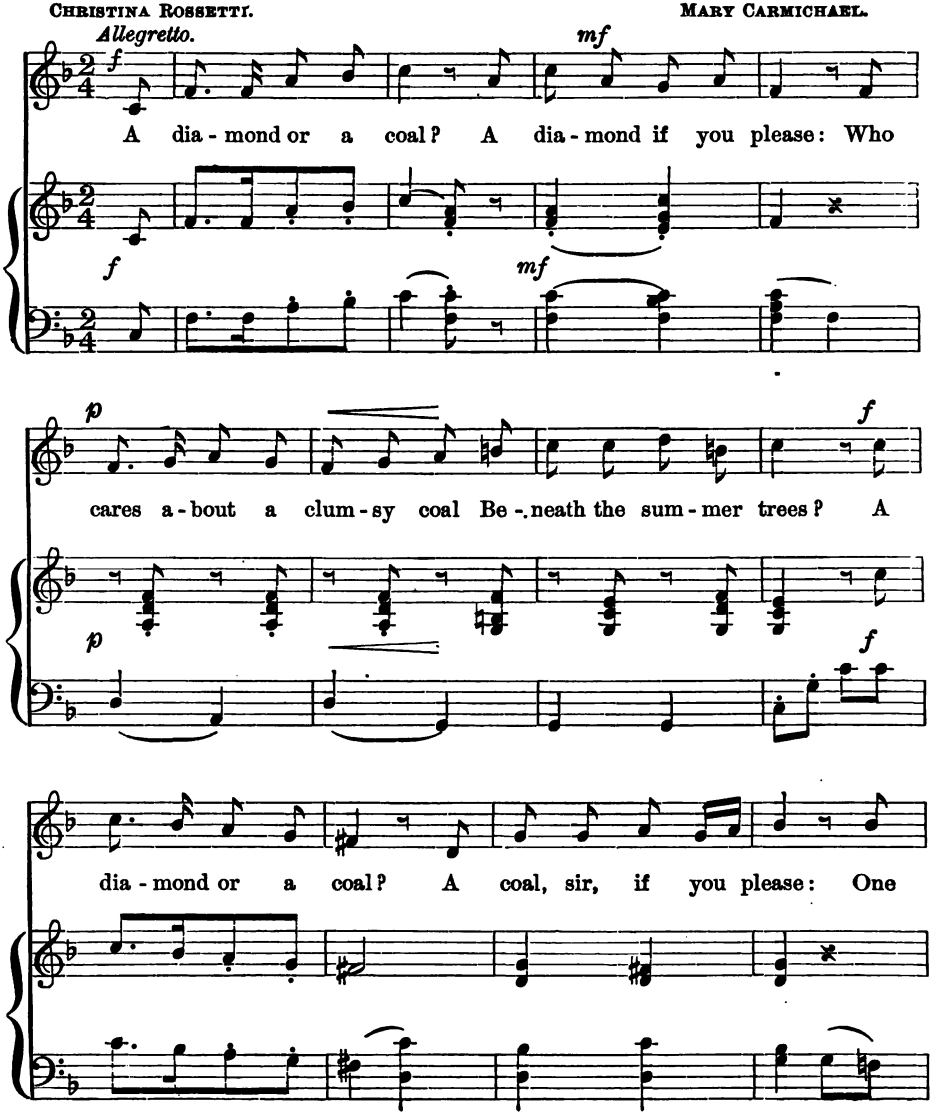


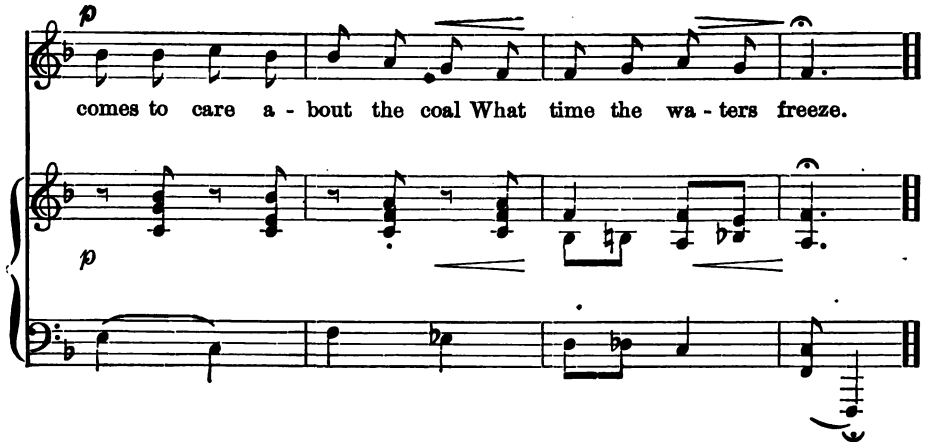



Solo.
dong! For years a - go, up - on this morn, Our Sav - ior as a
dong! "In Beth - le - hem is born this day He who will wash all
dong! "Peace and good will, good will and peace," And on this earth may
dong! That Christmas, com - ing once a year, Brings peace, and love, and
rit.
mf Chorus.
a tempo.
rall.
cres.
child was born. Ring mer - ri - ly, bells, Ring
sins a - way." Ring mer - ri - ly, bells, Ring
love in - crease! Ring mer - ri - ly, bells, Ring
right good cheer. Ring mer - ri - ly, bells, Ring
rit.
mf
a tempo.
mf
colla voce.
cres.
f
mer - ri - ly, bells, Ring mer - ri - ly, bells, ding, dong!
f

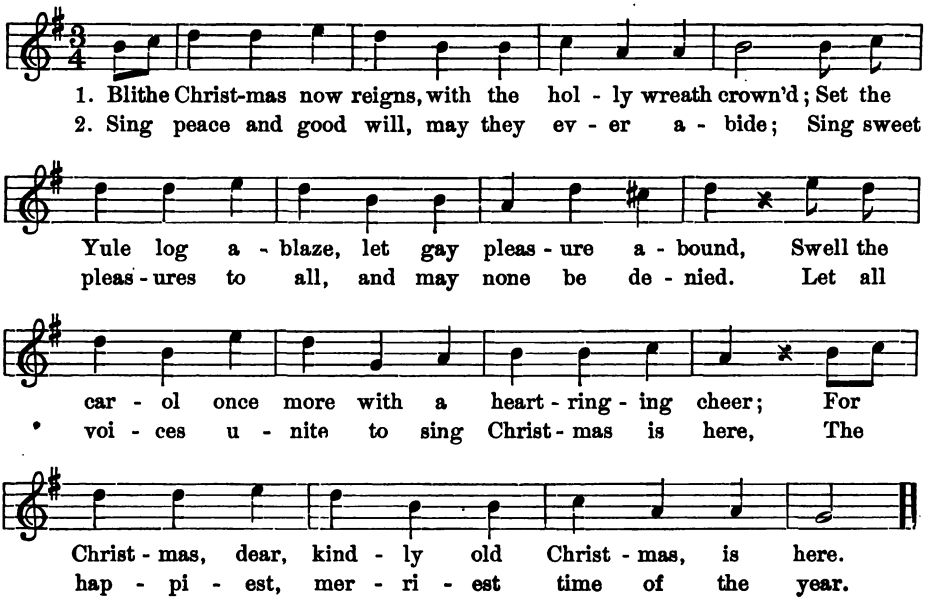
WHICH IS THE BETTER?

CHRISTINA ROSSETTI. MARY CARMICHAEL.
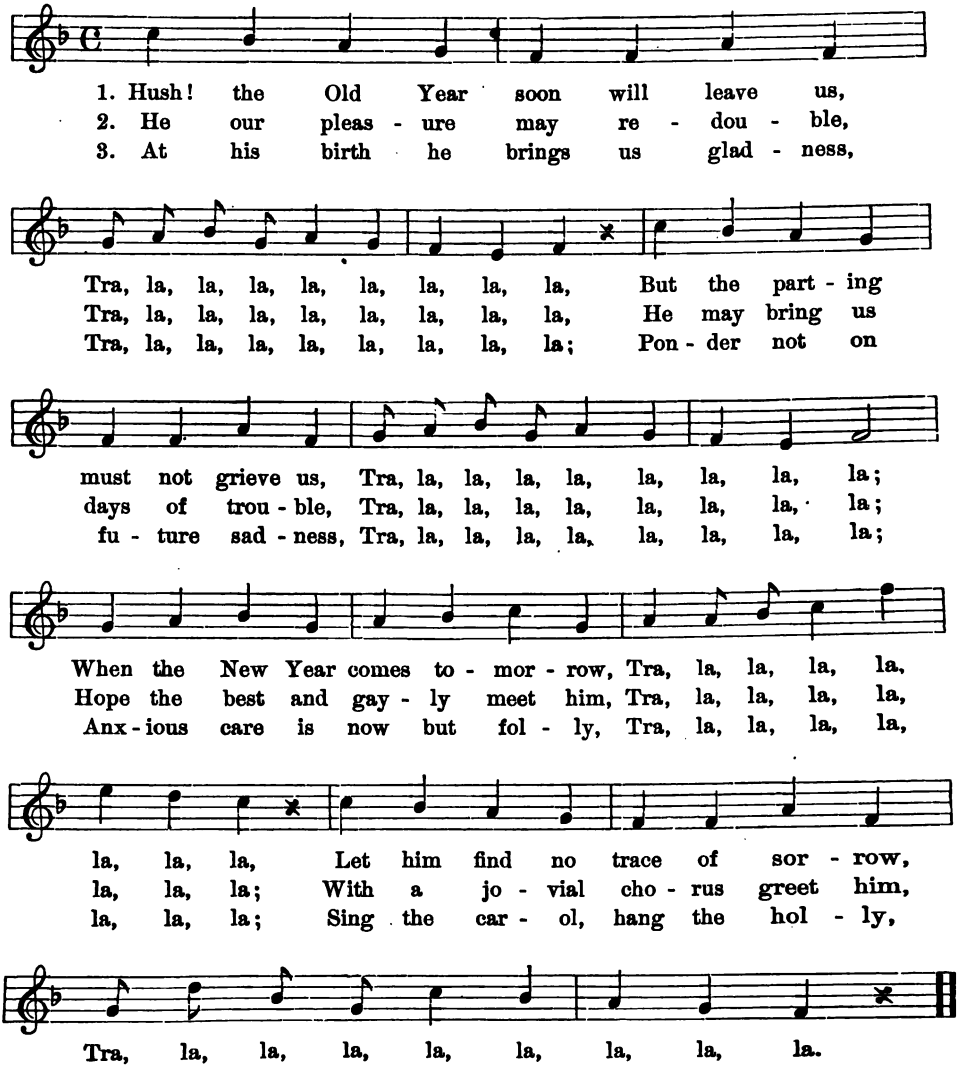




KINDLY OLD CHRISTMAS.
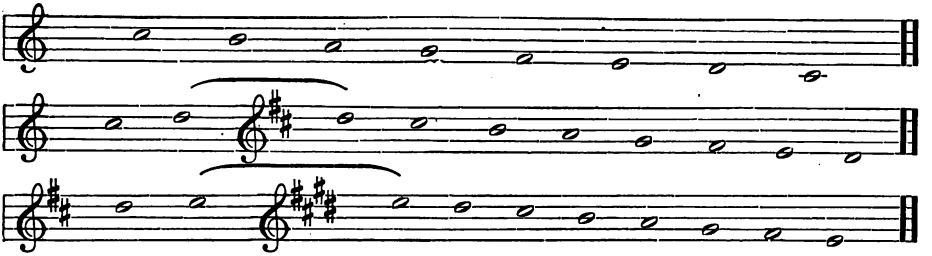


NEW YEAR'S EVE.

WELSH MELODY.



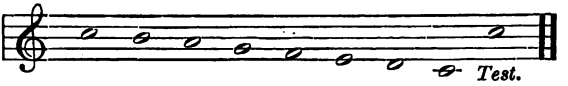
JANUARY.

Vocal Drill.

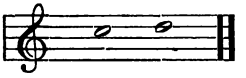


Directions.—The teacher blows the pipe giving the pitch C, and calls upon the children to sing the tone. She tries to encourage monotones to raise the voice to this pitch. When the tone is pure and light, she says, "Sing the scale down." The children respond with the syllables. "Again, with loo." The pupils sing. "Again, with ä . . . . Again, with boo," and so on.

Test the pitch each time with the pipe and see that the octave up is taken perfectly:—



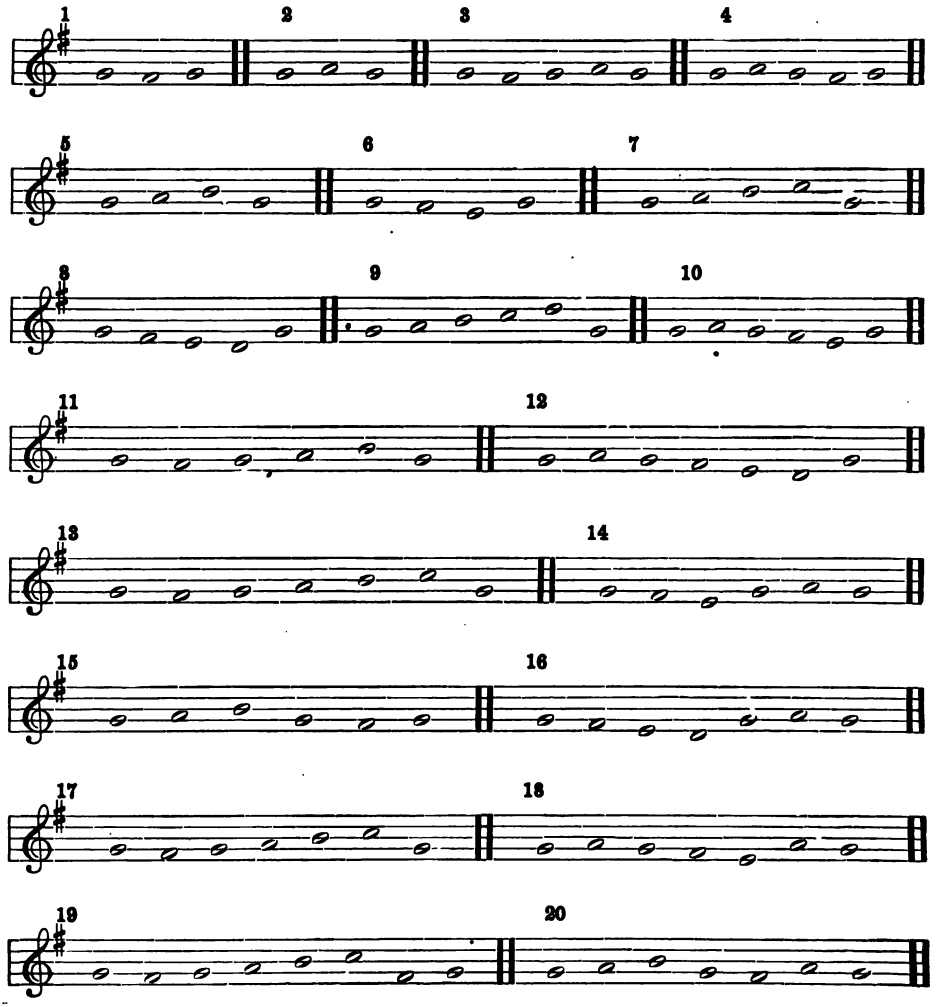
When the pupils have sung the scale from this pitch several times, the teacher says, "Sing up one." The pupils respond: —



The teacher says, "Call that Do." The pupils must instantly respond with the same pitch, but with the syllable Do. The teacher then repeats the previous exercises as to scale, syllables and vowels, and then proceeds to take the scale in the third position.

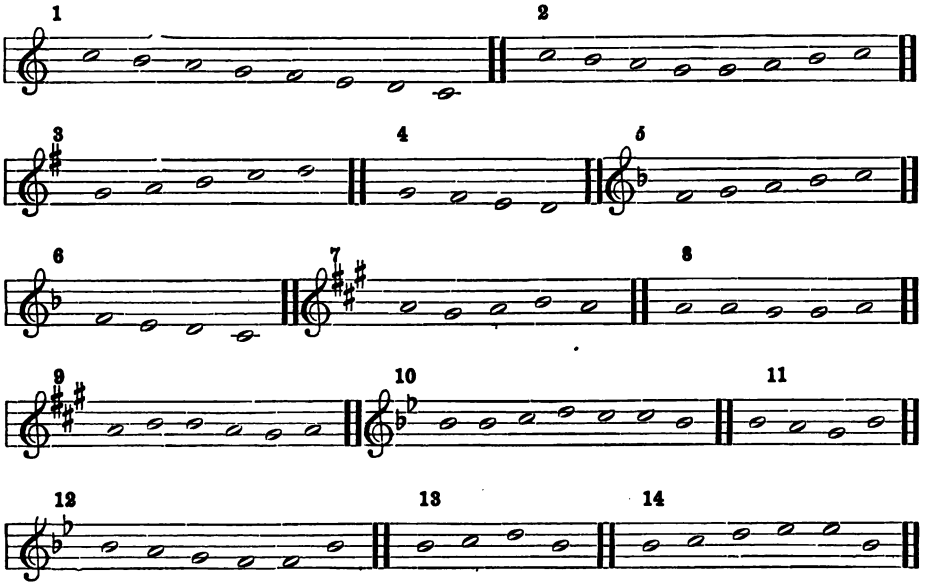
Oral Tonal Dictation.

The teacher sings the following exercises with loo, and the pupils respond with the names of the tones.
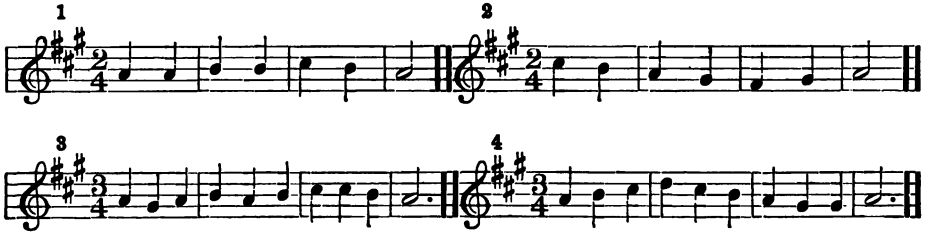


Written Tonal Dictation.

The teacher draws the staff on the board, places the first note, and calls upon the pupils to write what she sings.
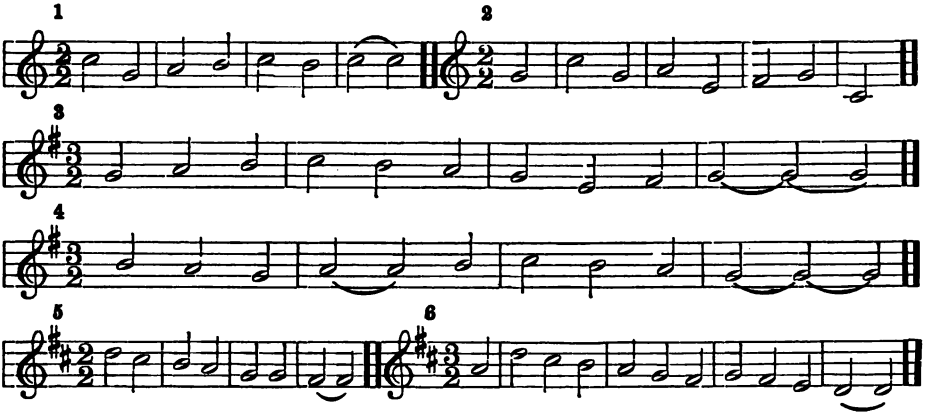


Oral Metric Dictation.

The teacher sings the following exercises and calls upon the pupils to tell whether they should be represented in two or three part measure.



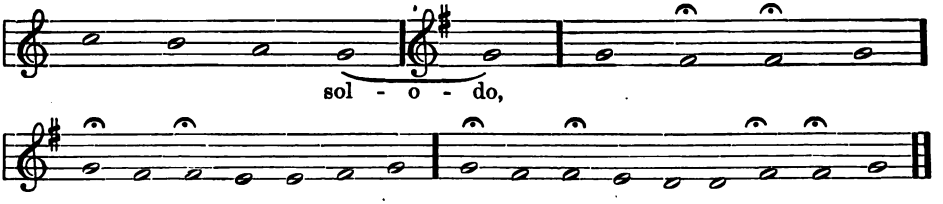
Written Metric Dictation.

The teacher writes the following upon the board, omitting the bars, and sings, accenting according to the requirements of the meter; and calls upon the pupils to place the bars.
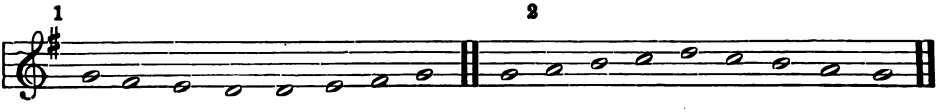


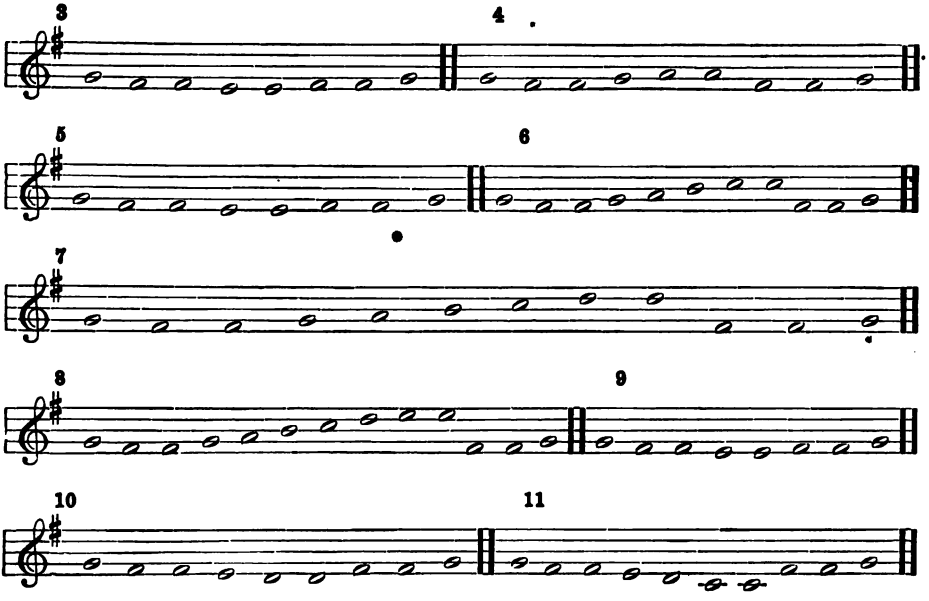
Interval Study.

The tone for advanced study this month is the seventh of the scale or Ti, as in Chart A, p. 9. The principle governing the work is given in the directions for December. Remember that the tone to which we are to return is to be fixed on the memory by dwelling on it for a moment when it is first taken, thus:—
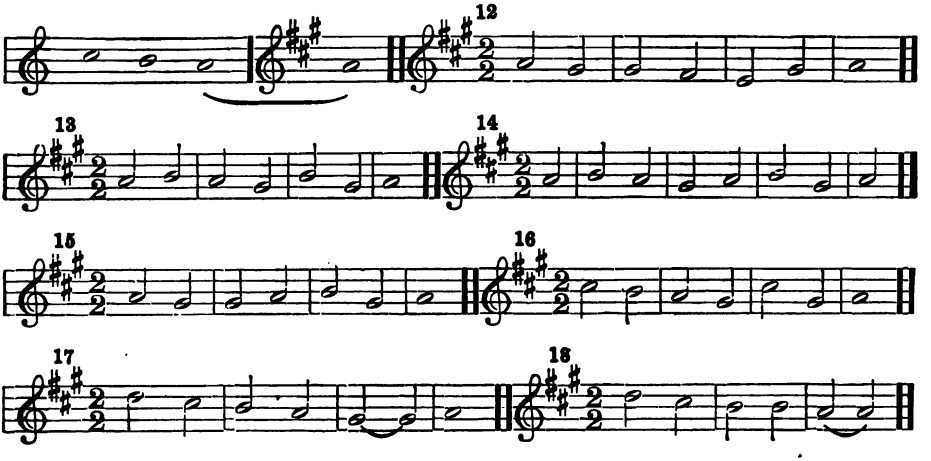


If the chart is wanting, the following may be copied on the board.
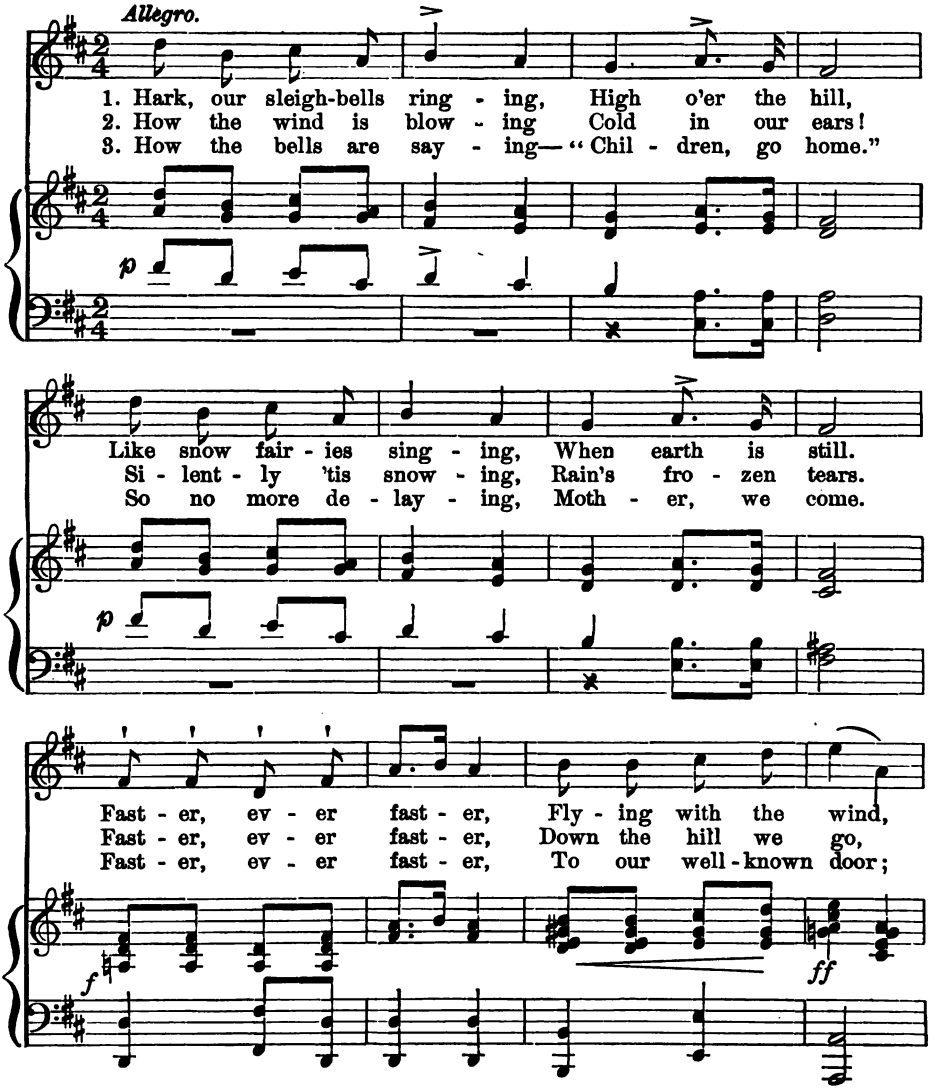




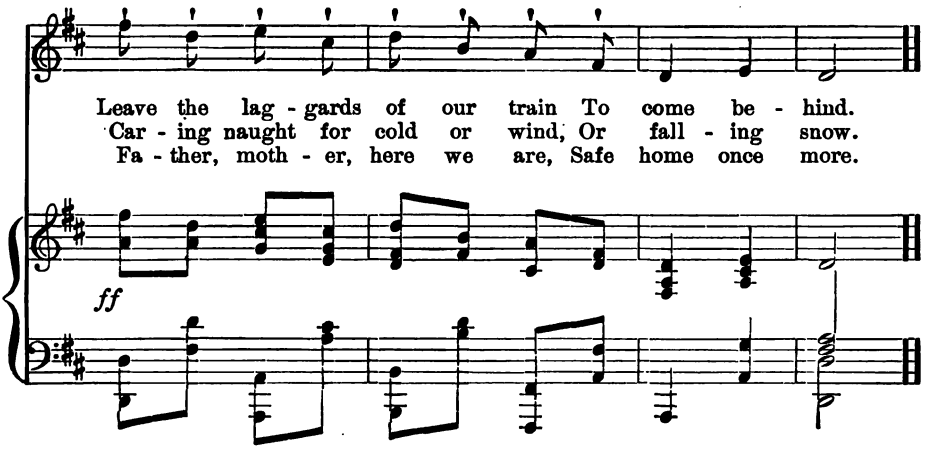
Exercises on above Work.
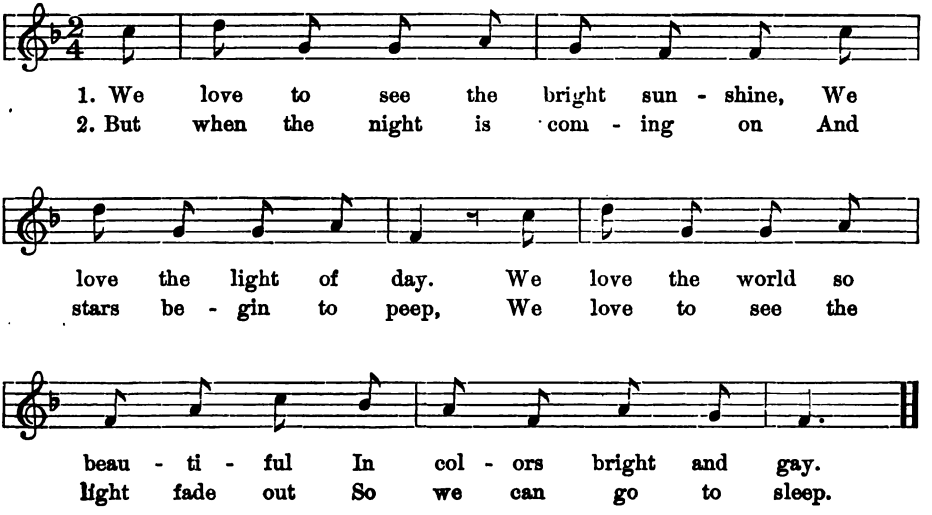


THE SLEIGH SONG.

Mrs. Ormiston Chant.
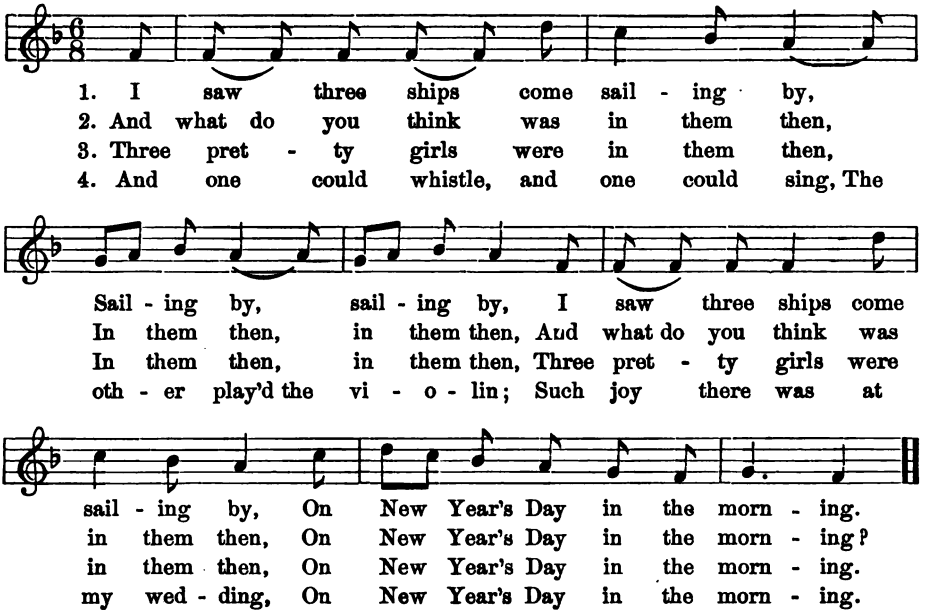



Leave the lag - gards of our train To come be - hind.
Car - ing naught for cold or wind, Or fall - ing snow.
Fa - ther, moth - er, here we are, Safe home once more.
ff

SUNSHINE.


1. We love to see the bright sun - shine, We
2. But when the night is com - ing on And
love the light of day. We love the world so
stars be - gin to peep, We love to see the
beau - ti - ful In col - ors bright and gay.
light fade out So we can go to sleep.
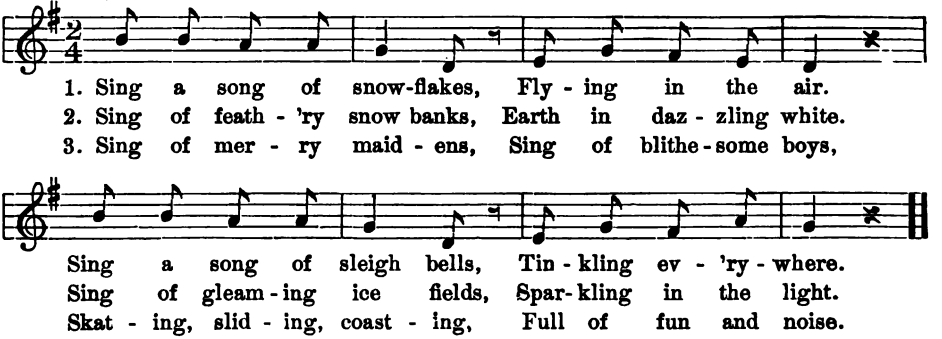
NEW YEAR'S DAY.

NURSERY RHYME.



A WINTER SING-SONG.
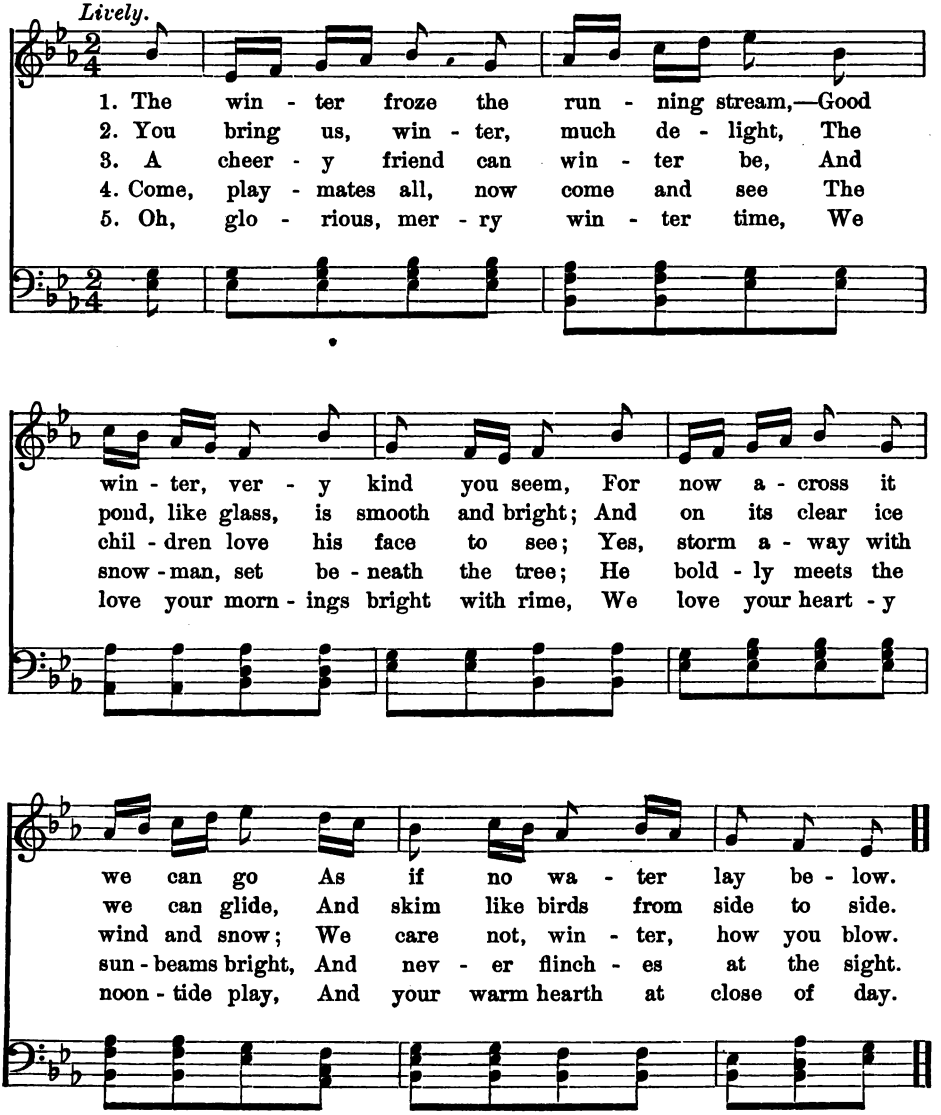
E. LOUISE LIDDELL.



WINTER.

H. KLETKE.

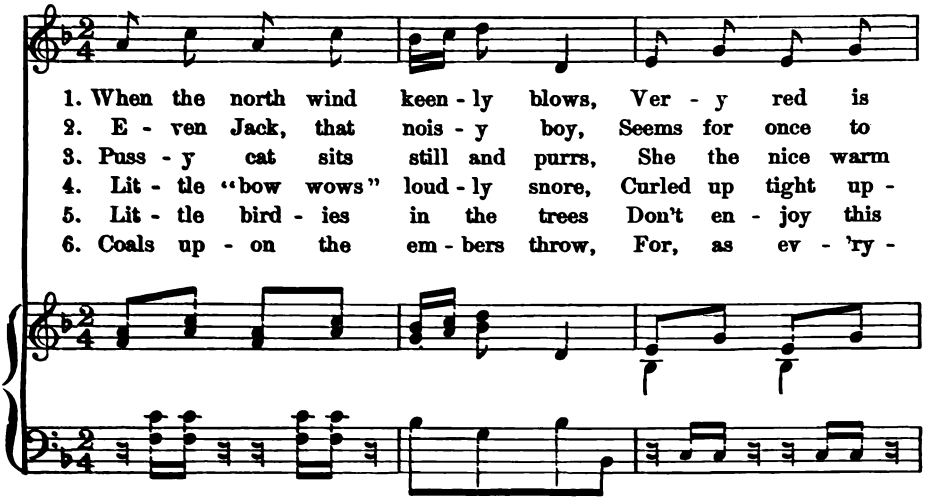
Lively.
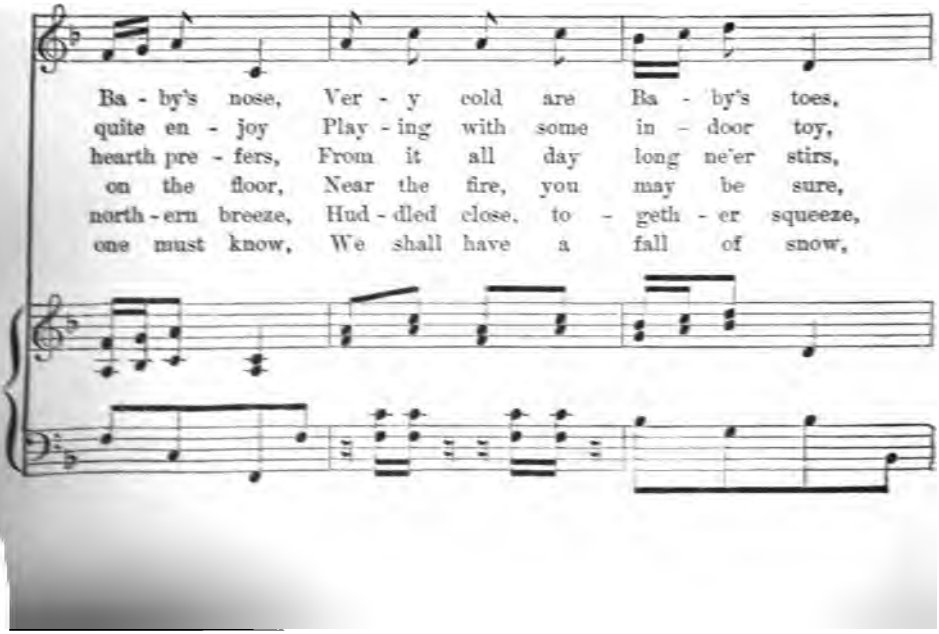


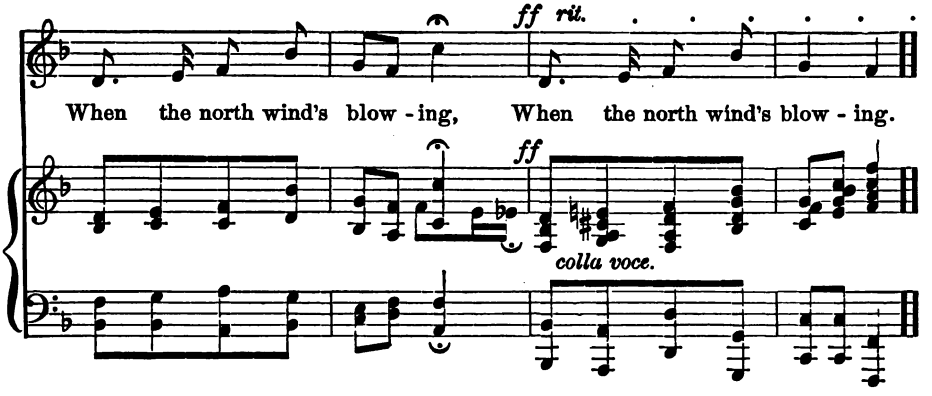
THE NORTH WIND.

ALFRED SCOTT GATTY. ALFRED SCOTT GATTY.

Andante.

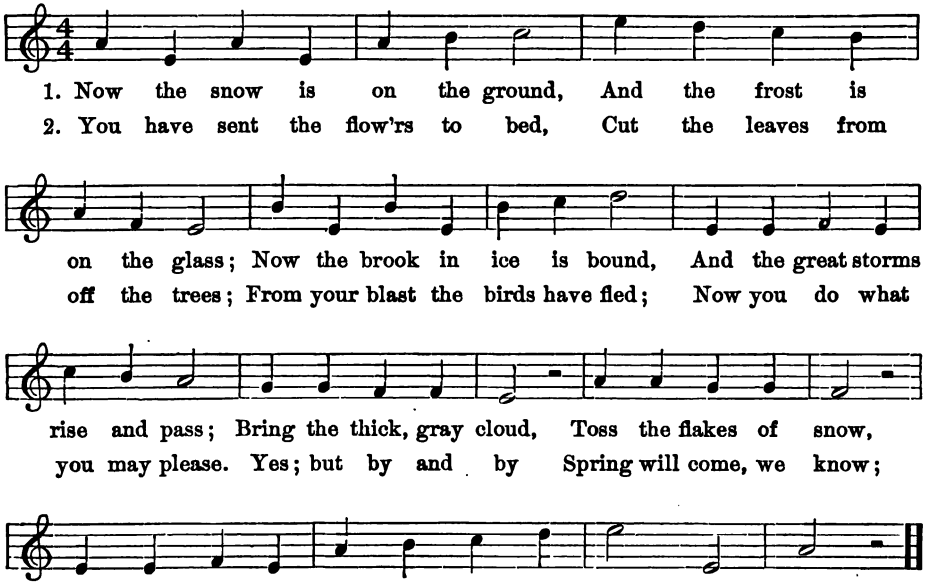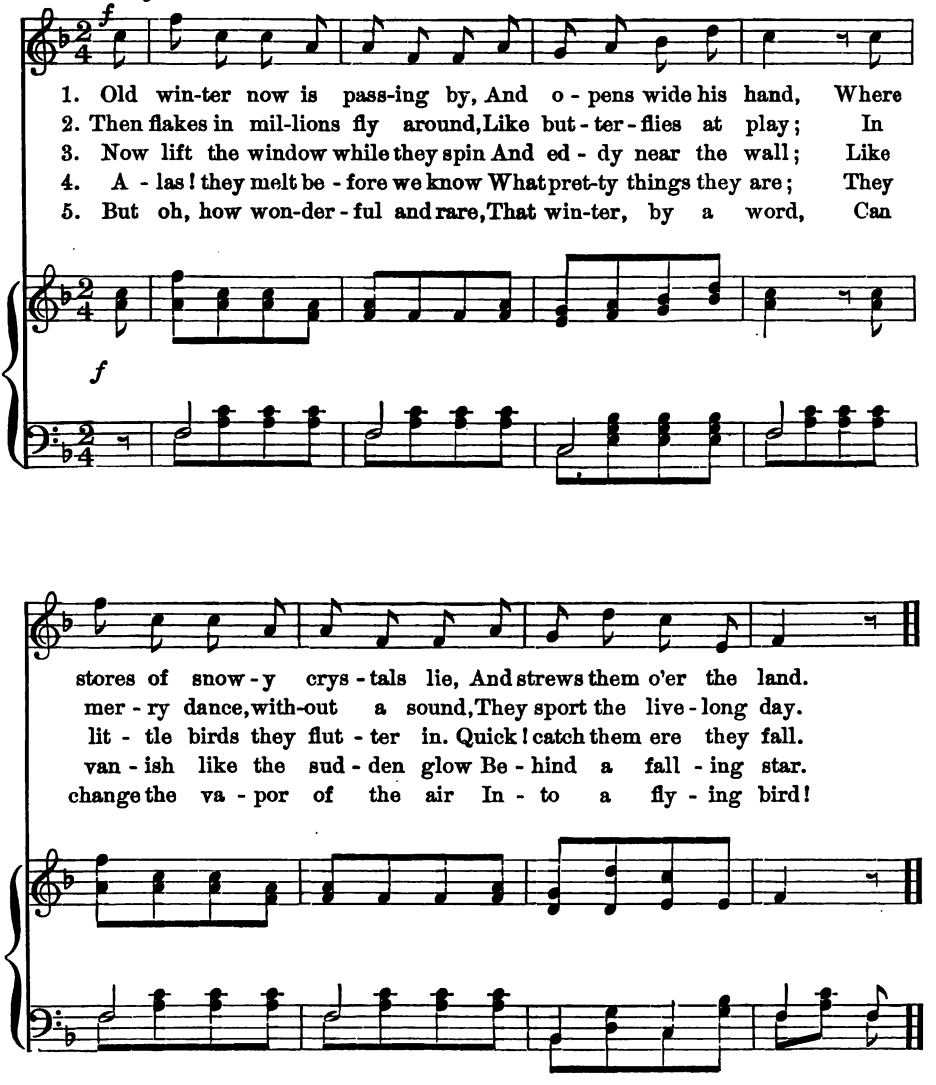






BLOW, WIND, BLOW!

EUDORA S. BUMSTEAD.



OLD WINTER.
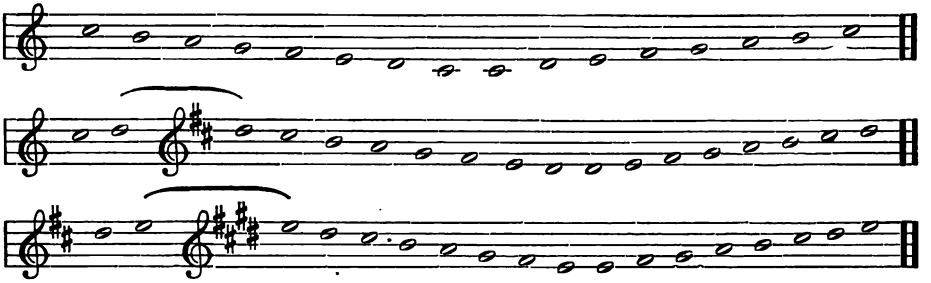
Allegretto con moto.



FEBRUARY.

Vocal Drill.

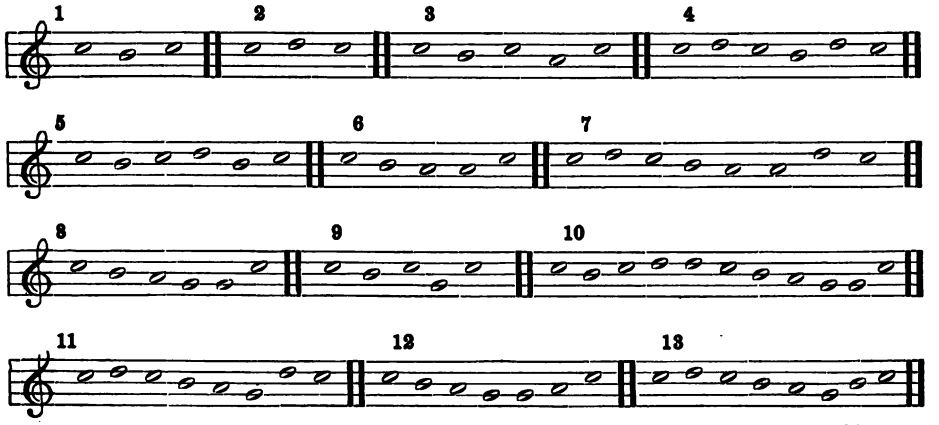
The scale down and up, from different pitches.
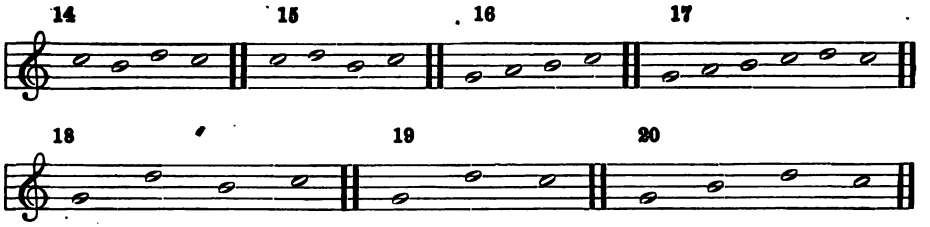


Sing with loo, lä, ä, o, oo.

Oral Tonal Dictation.

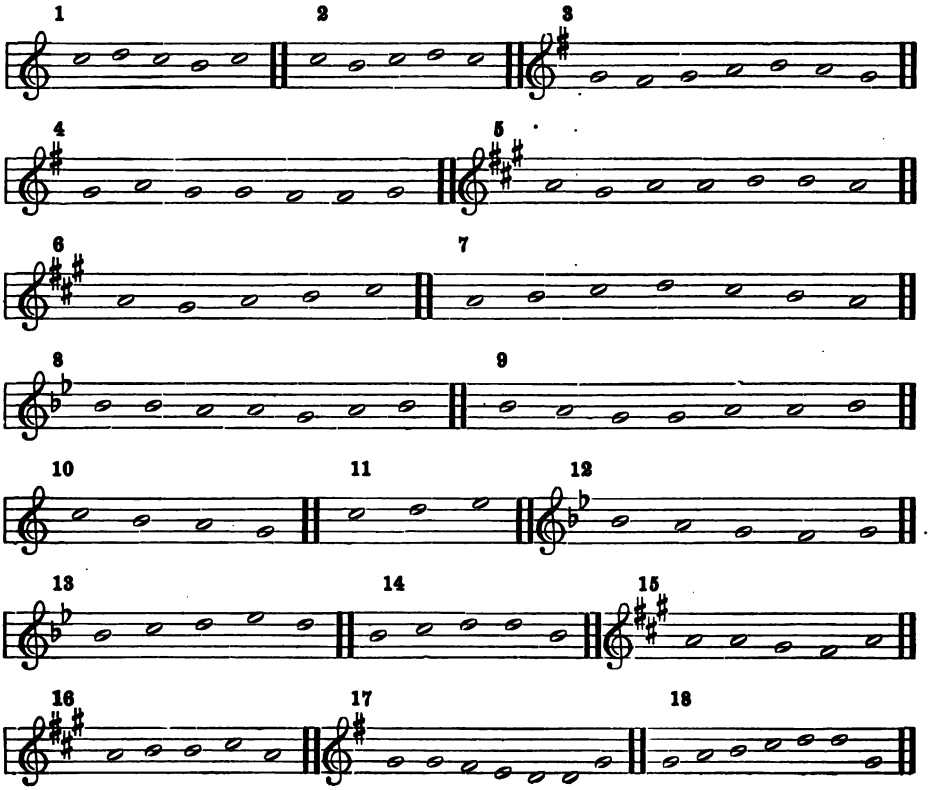
The teacher sings, calling each tone loo. The pupils respond with the names of the tones.
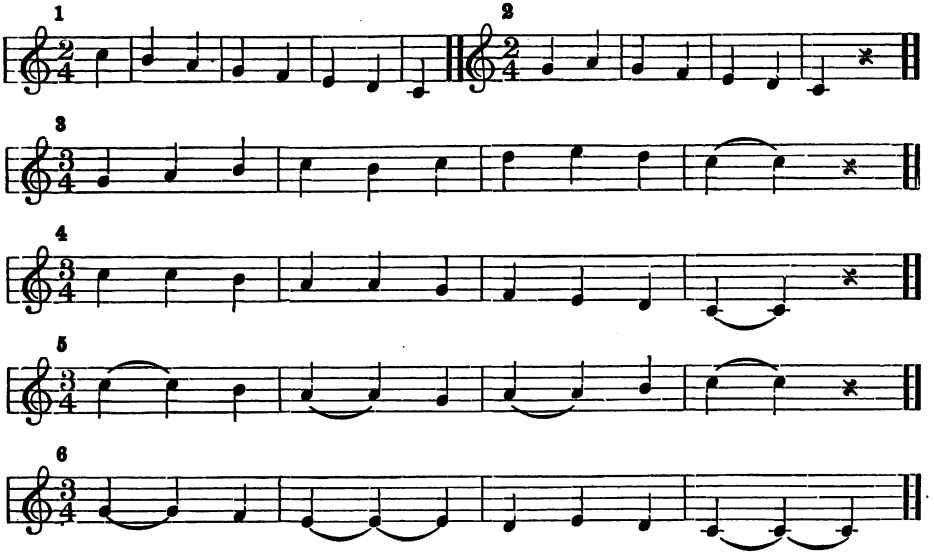




Written Tonal Dictation.

The teacher sings. The pupils write.
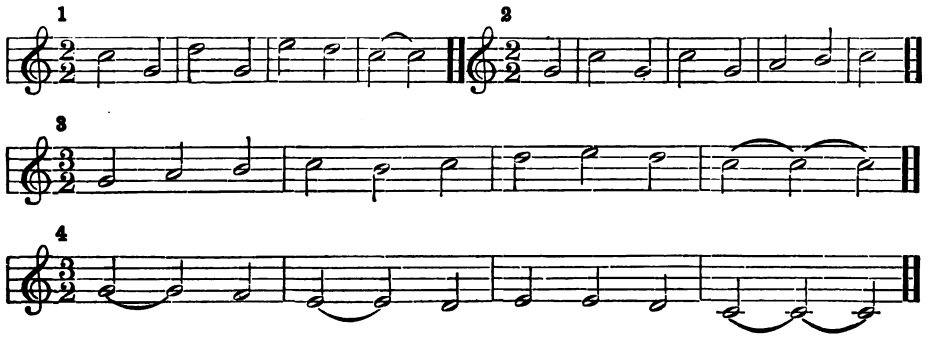


Oral Metric Dictation.

The teacher sings. The pupils tell whether the measure is two or three part.



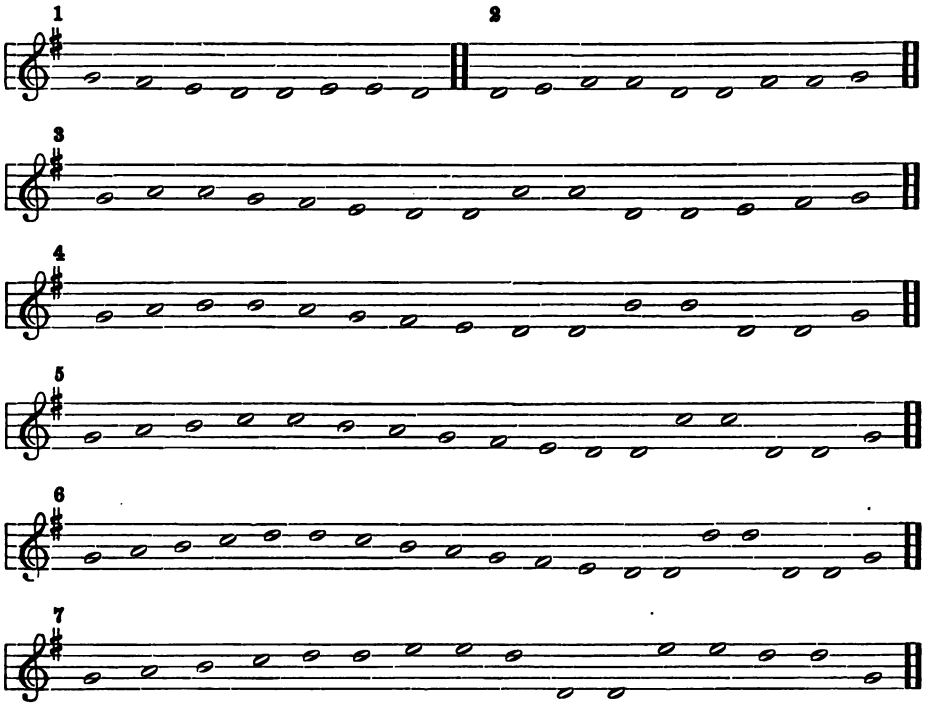
Written Metric Dictation.

The teacher writes upon the board and sings, accenting strongly. The pupils place the bars properly.
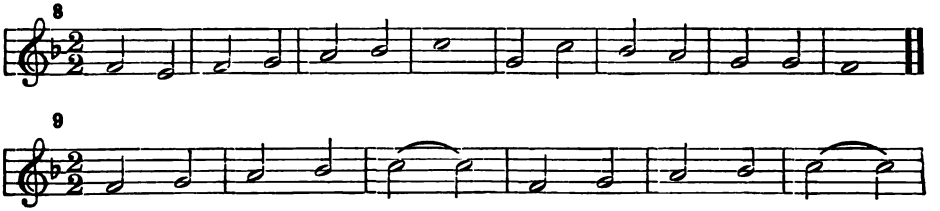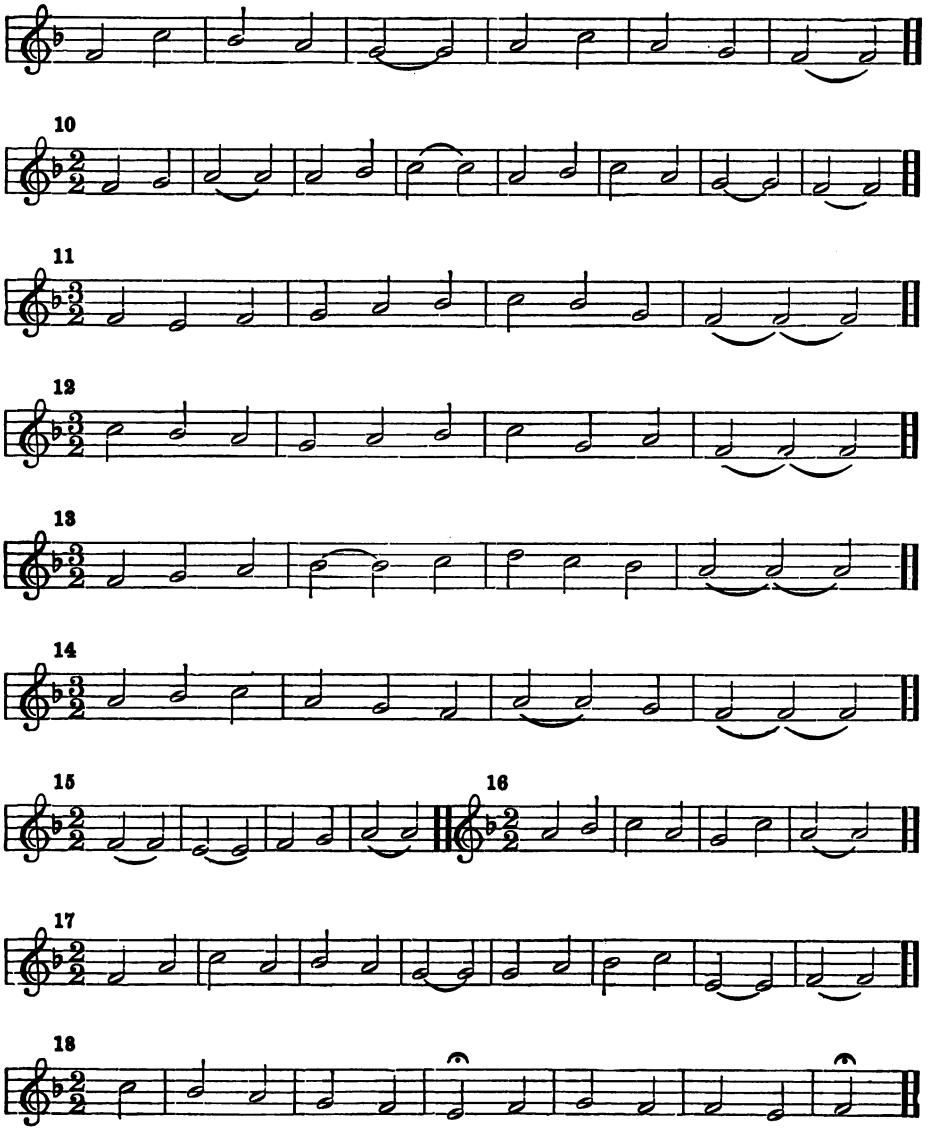


Interval Study.

The tone for study is Sol, Chart A, p. 10. The principle is that announced in the December work. Copy on the board if chart is wanting.



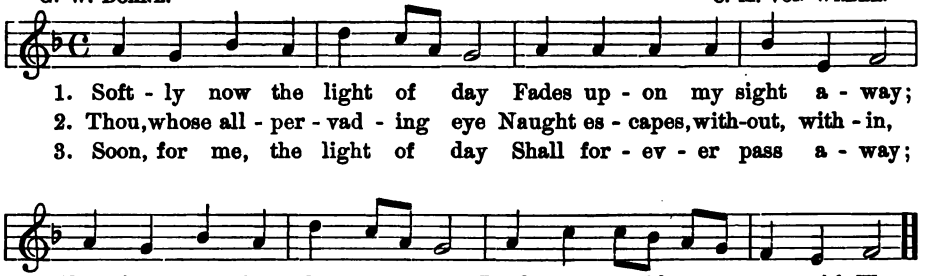
Exercises on the Above Work.



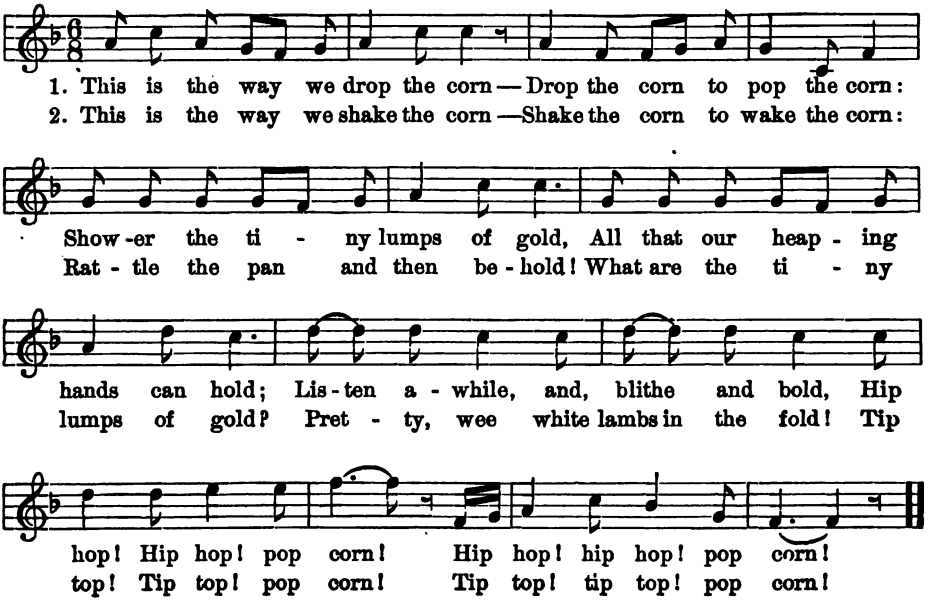

10
11
12
13
14
15
16
17
18

EVENING SONG.

G. W. DOANE. C. M. VON WEBER.
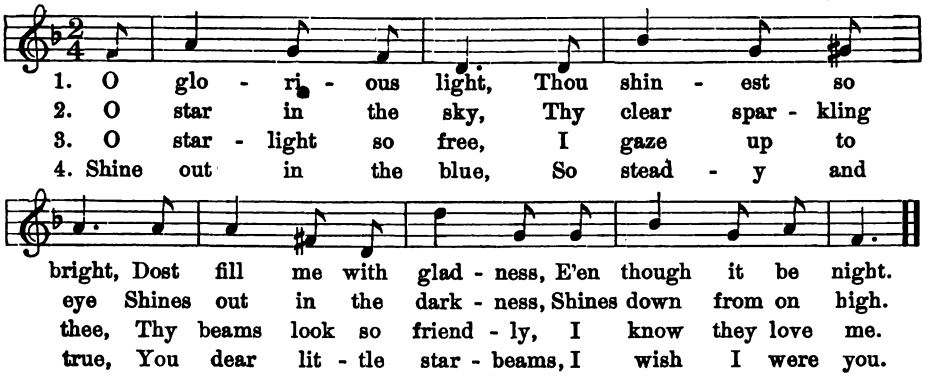


POPPING CORN.



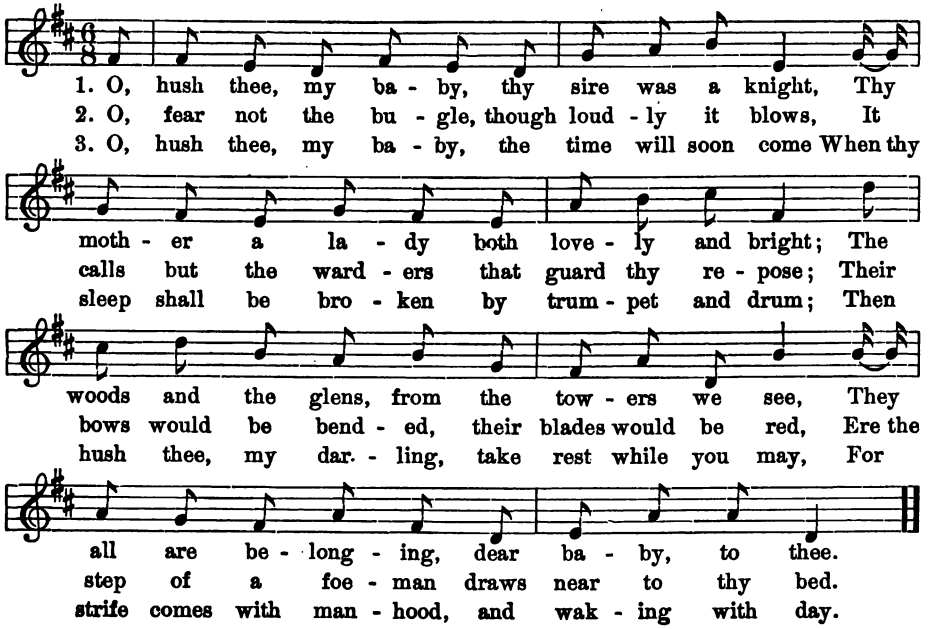
THE EVENING STAR.

HOFFMANN VON FALLERSLEBEN. ROBERT SCHUMANN, Op. 79.
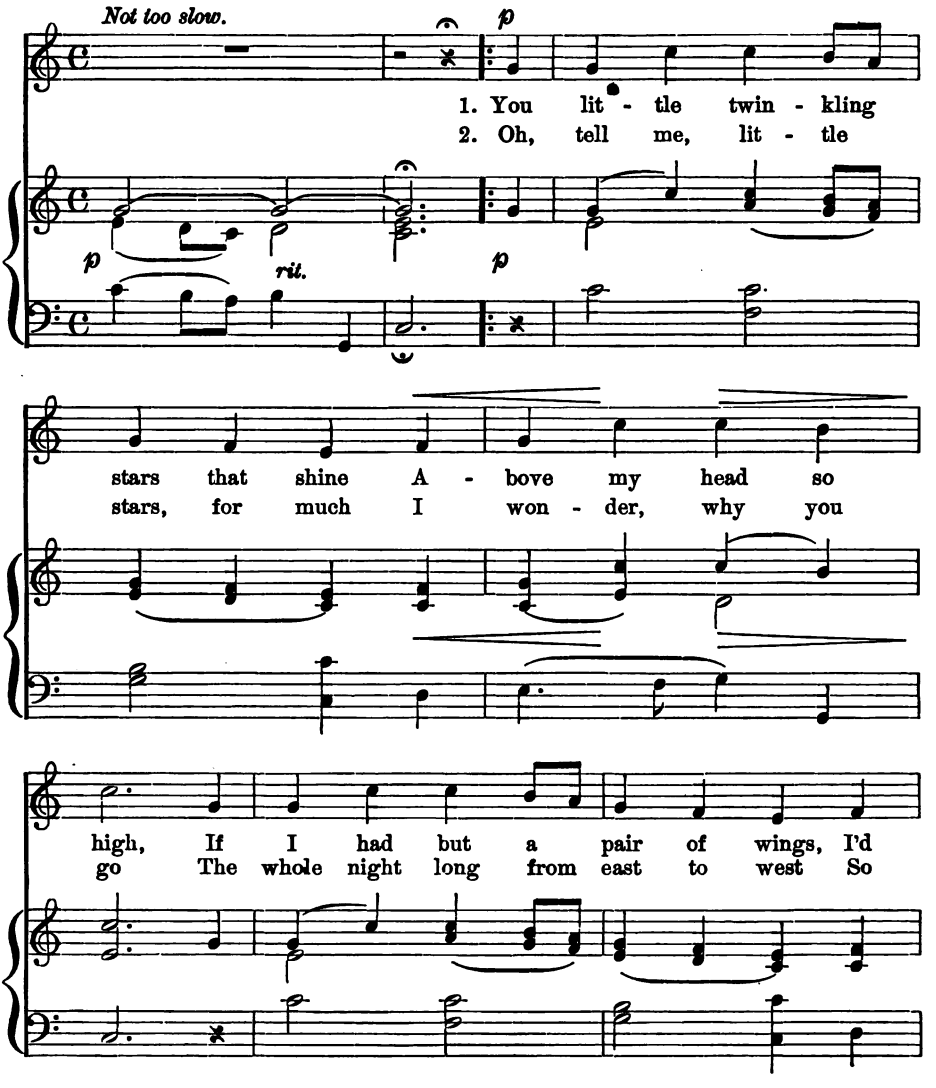


CRADLE SONG.
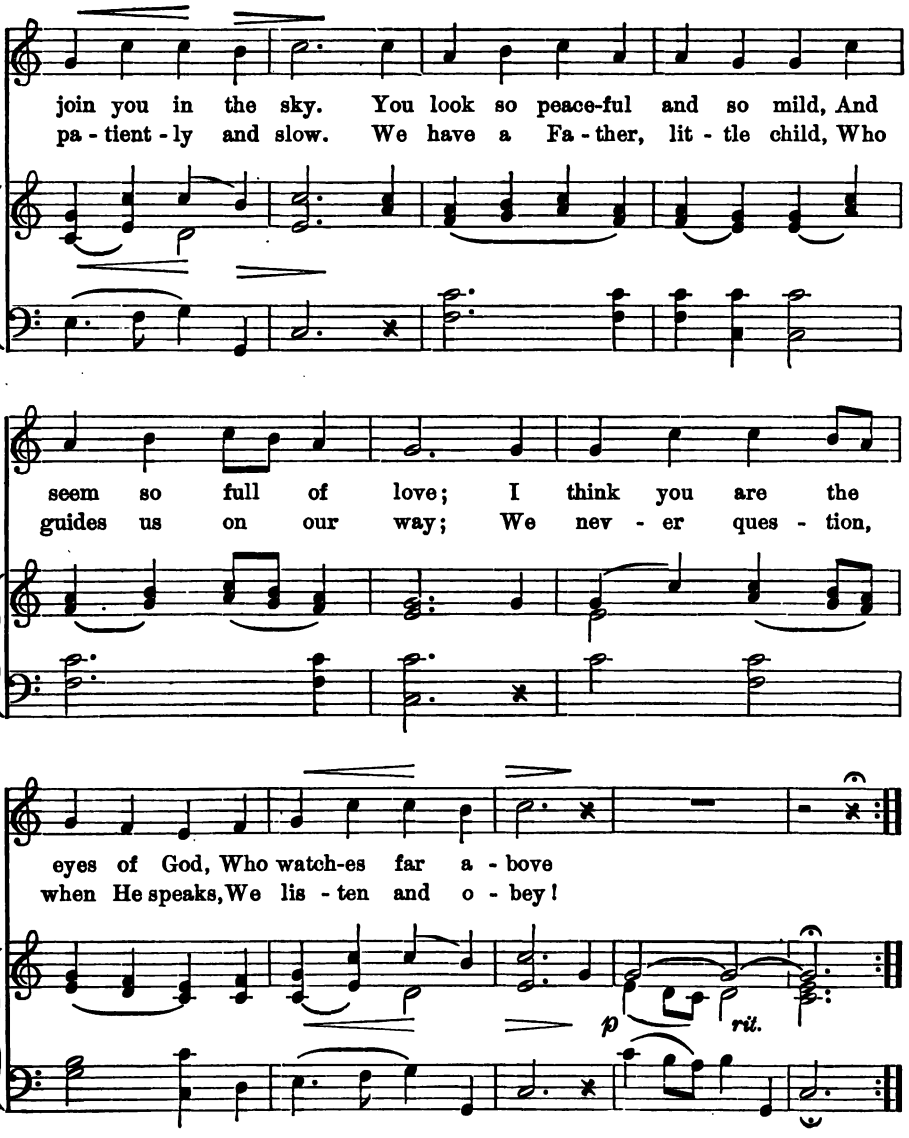
SIR WALTER SCOTT.



TWINKLING STARS.
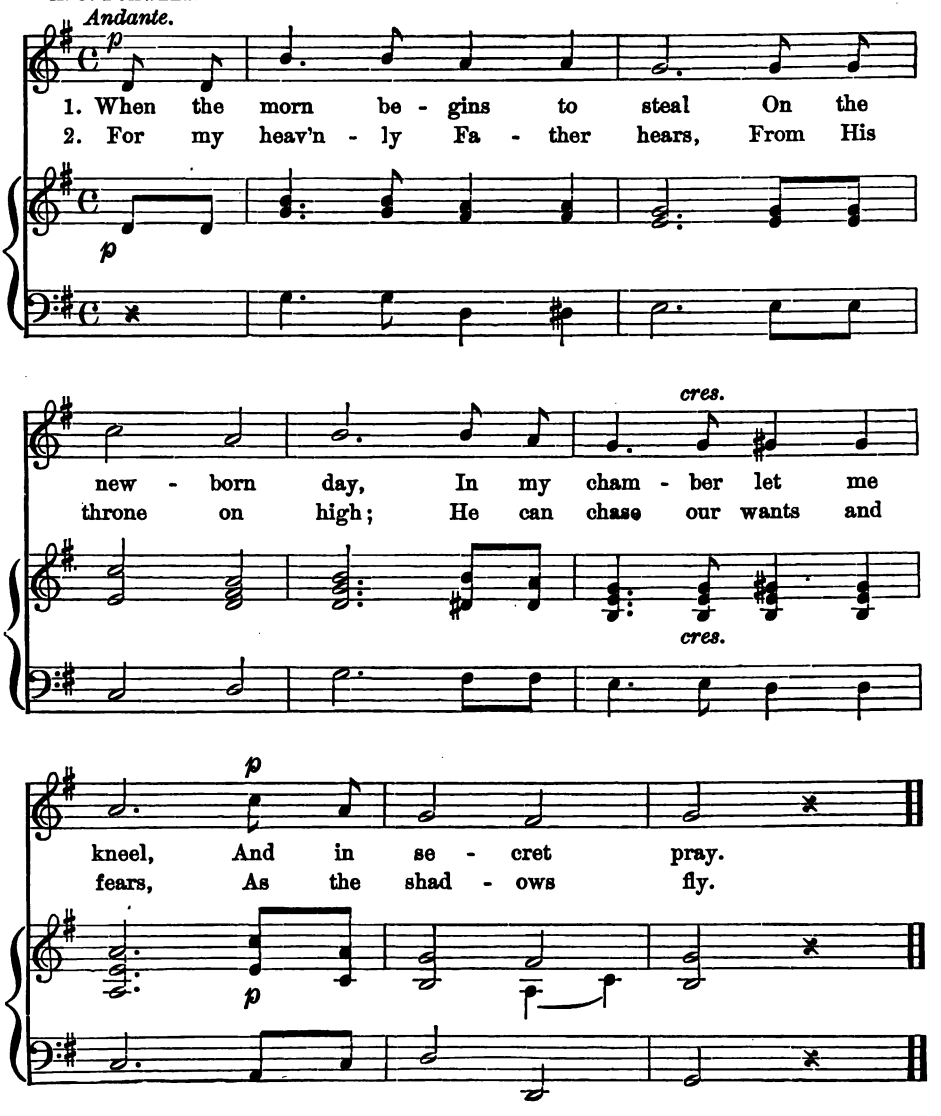
ALFRED MOFFAT.



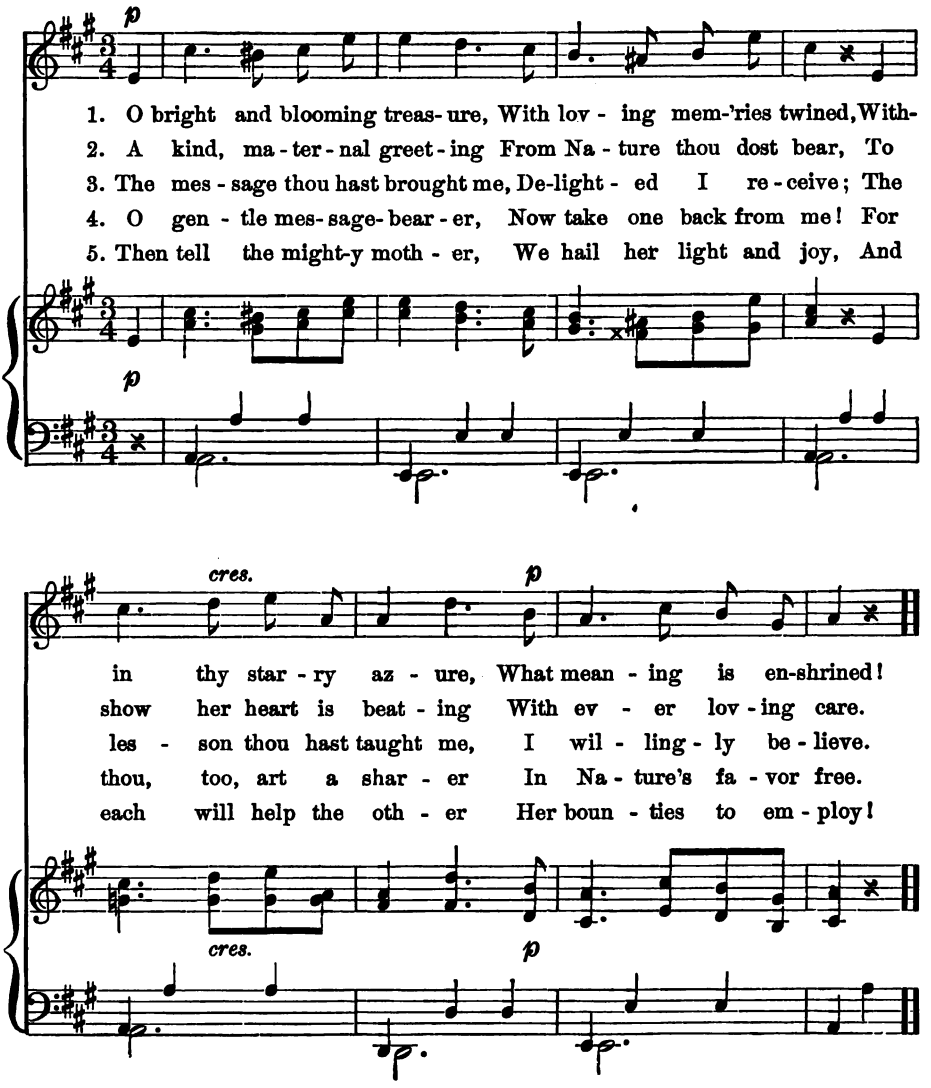

join you in the sky. You look so peace-ful and so mild, And
pa - tient - ly and slow. We have a Fa - ther, lit - tle child, Who
seem so full of love; I think you are the
guides us on our way; We nev - er ques - tion,
eyes of God, Who watch-es far a - bove
when He speaks, We lis - ten and o - bey!
p
rit.

MORNING SONG.

A. J. FOXWELL. A. STRUTH.
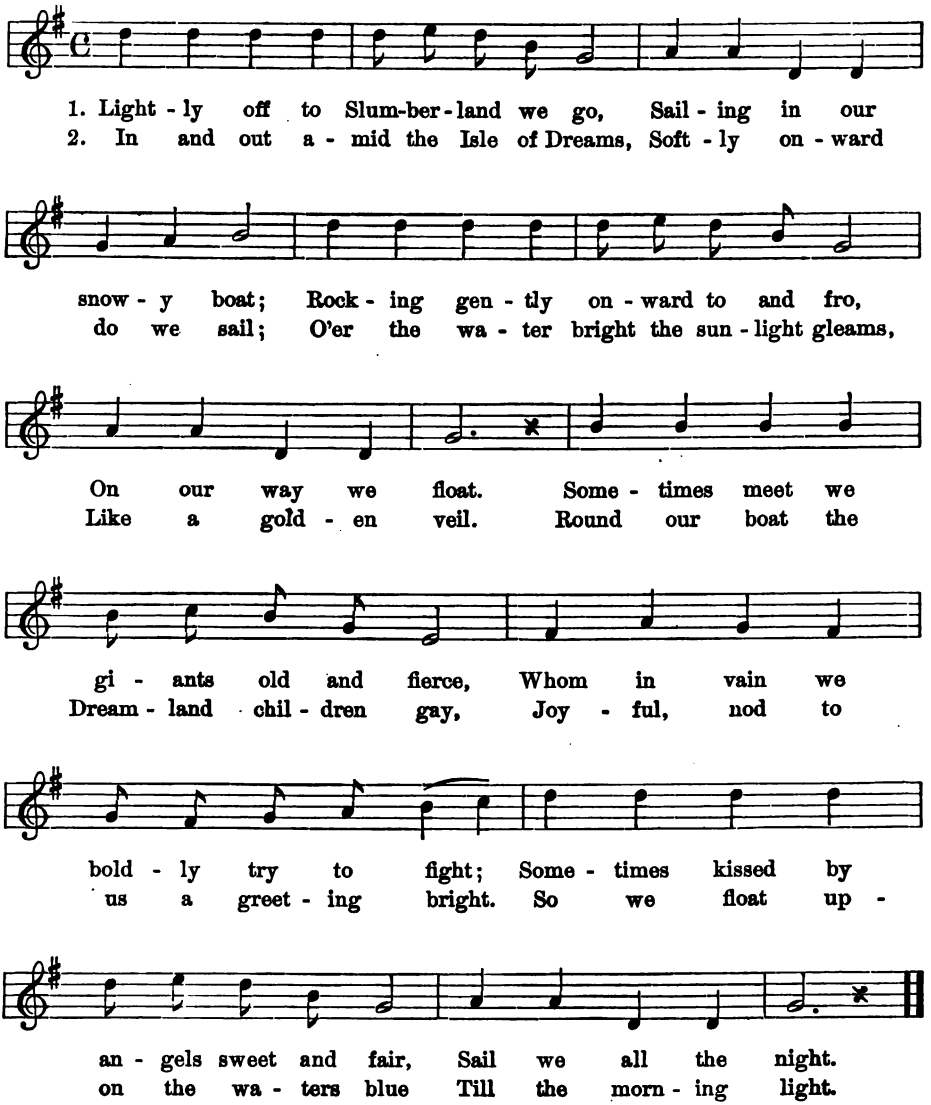


THE FORGET-ME-NOT.



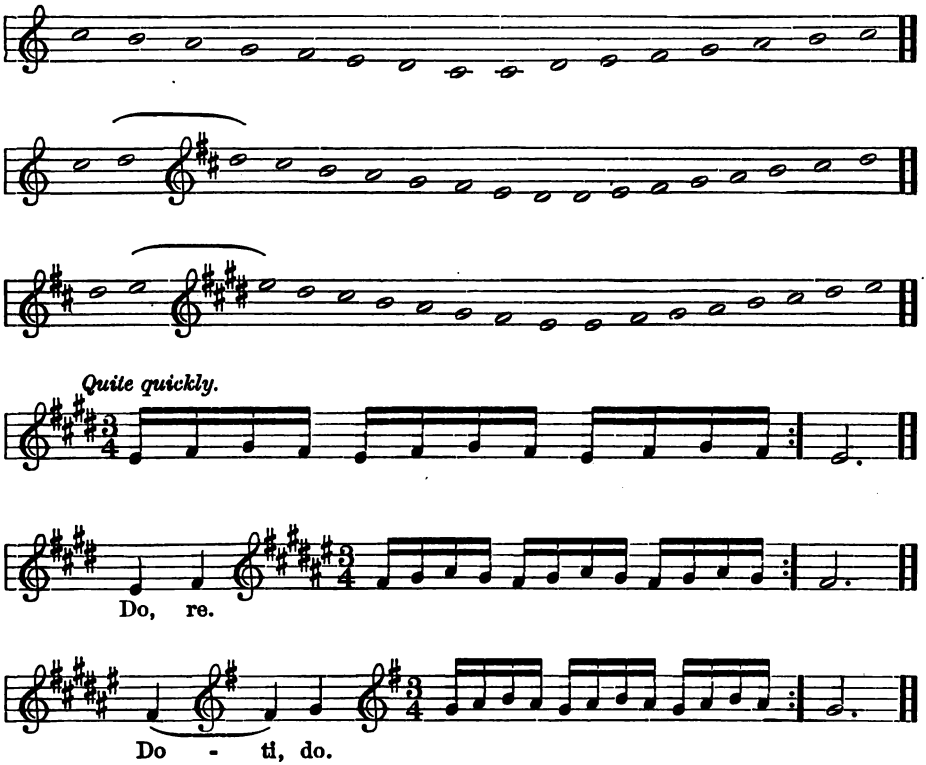
SLUMBER-LAND.

ELIZABETH M. MANN. GRABEN-HOFFMANN.

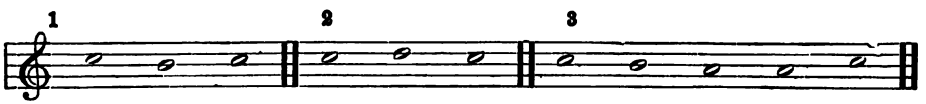


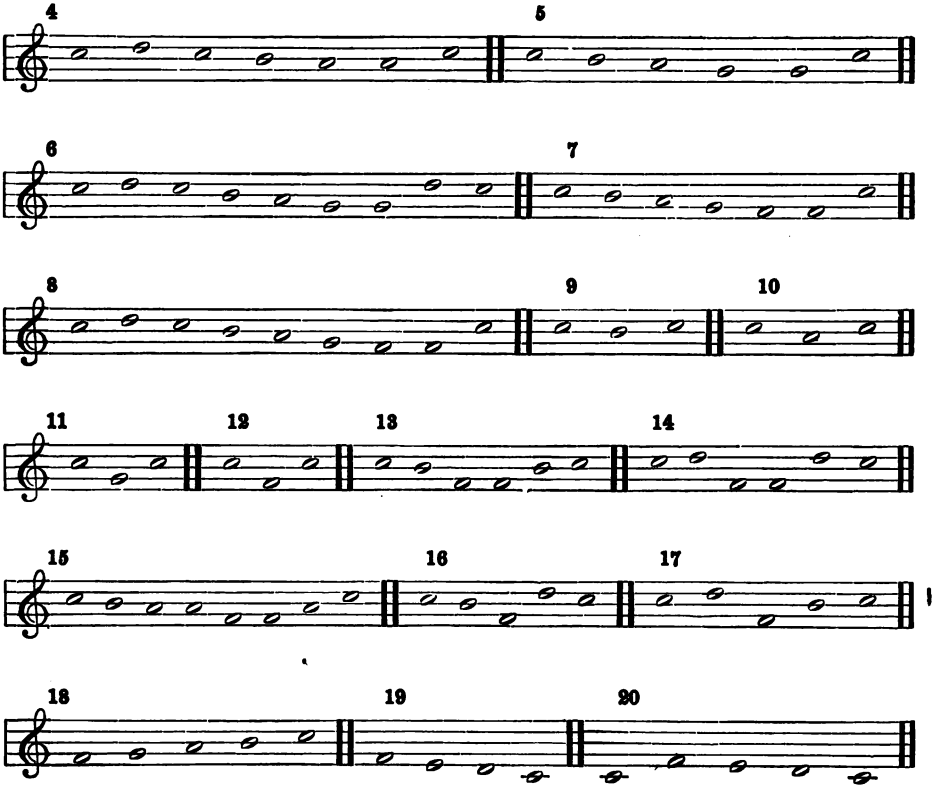
MARCH.

Opening Vocal Drill.
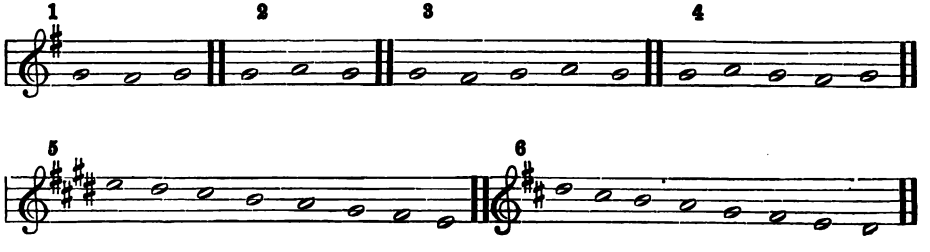


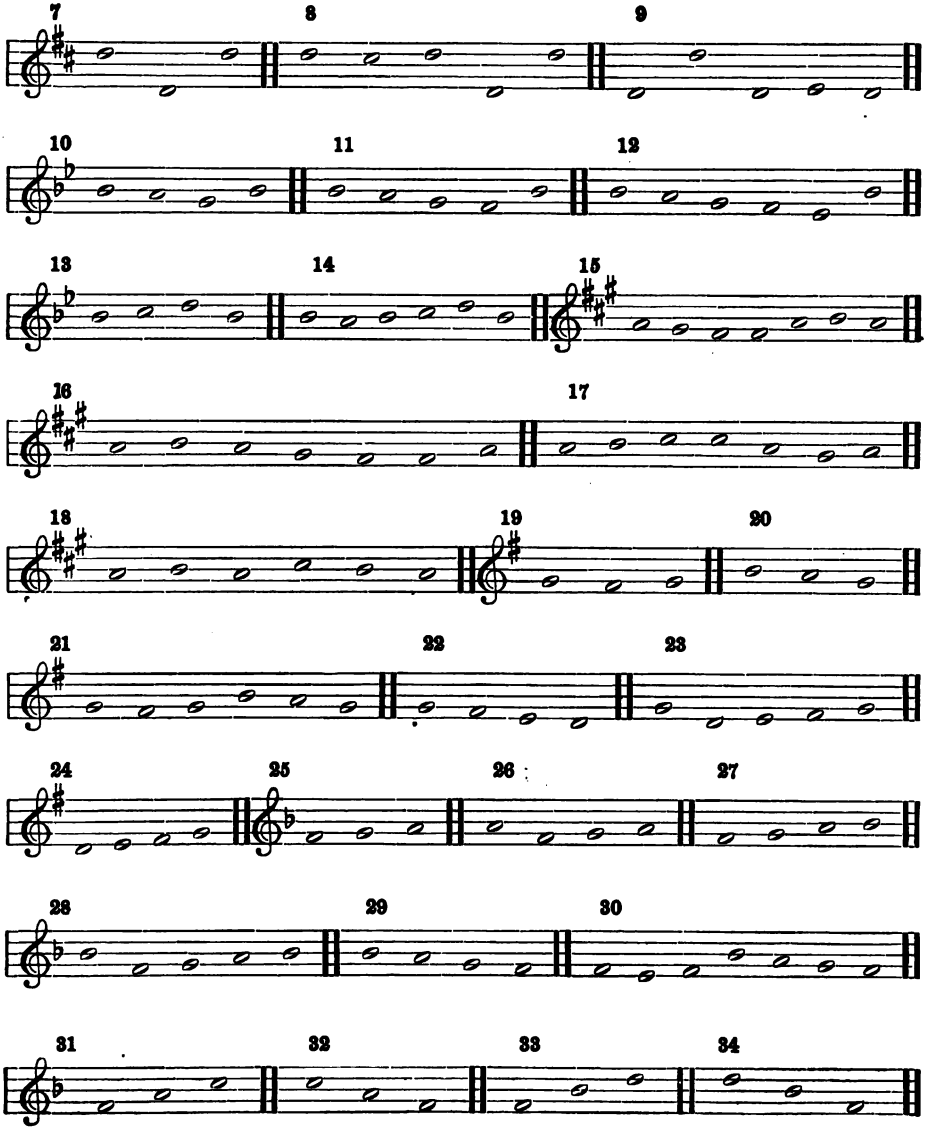
Oral Tonal Dictation.
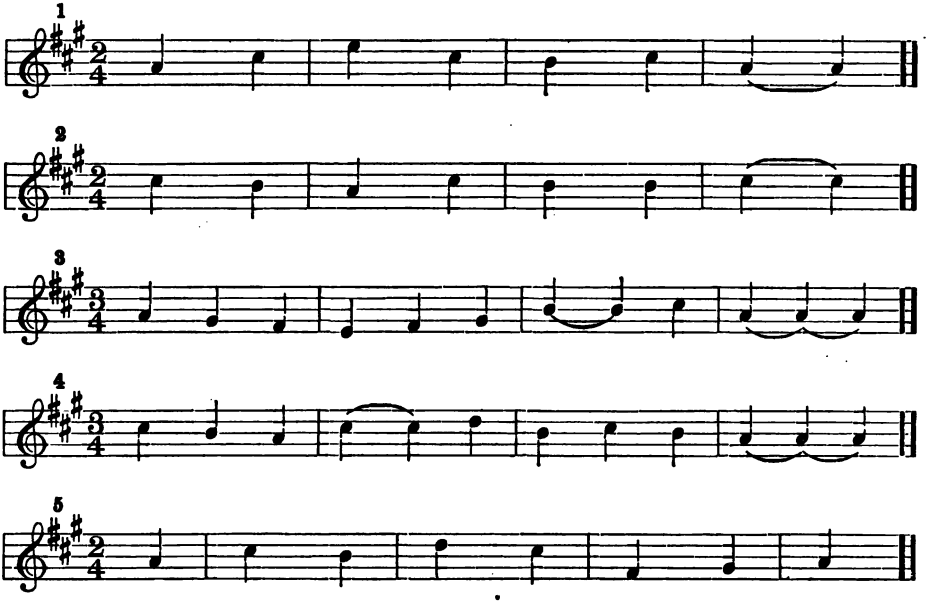




Written Tonal Dictation.




7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
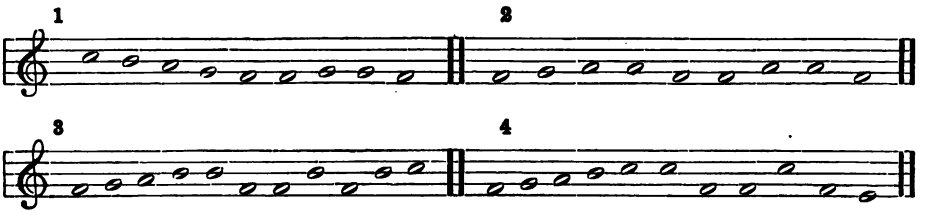
Oral Metric Dictation.

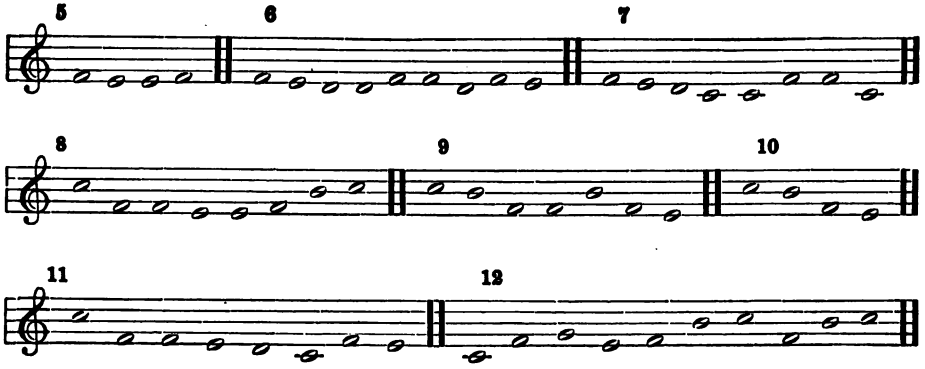
The teacher sings and the pupils tell whether the measure is two part or three part.
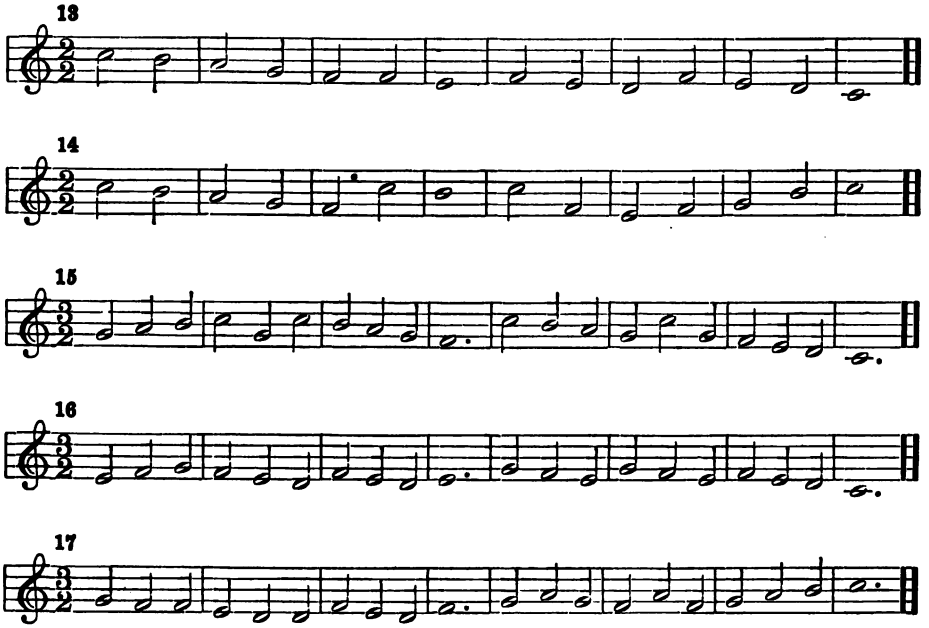


Interval Study.

The tone for study is Fa, Chart A, page 11. The principle is that announced in the December work. Copy on the board if chart is wanting.

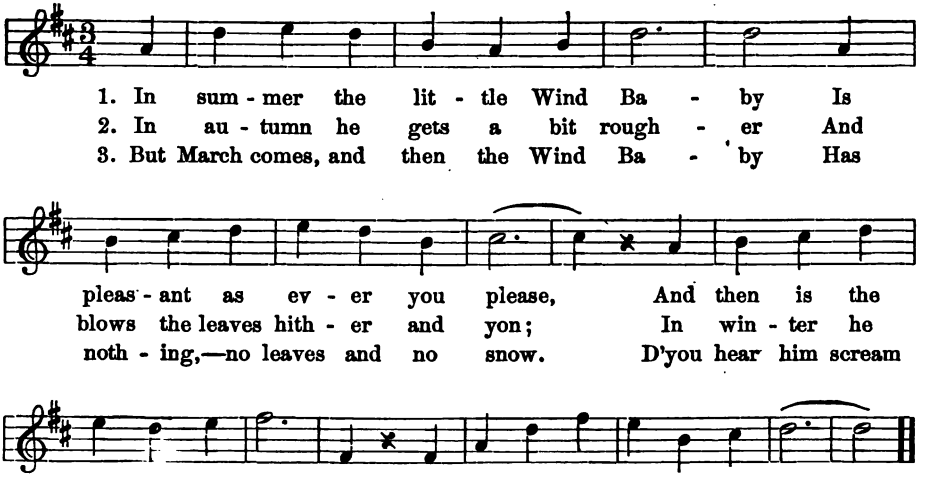




Exercises on the Above Work.
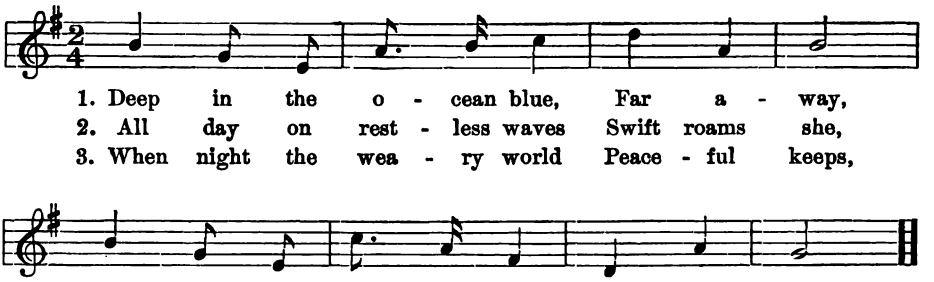


THE MARCH WIND.
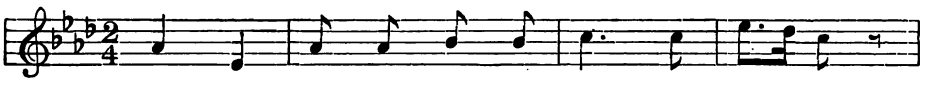


THE SEA MAIDEN.

ELIZABETH M. MANN.
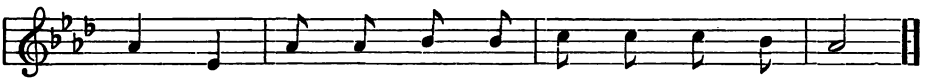


THE BELLS.

W. TAUBERT.



1. Bells, sweet bells of eve - ning, ring out sad - ness,
2. Bells, kind bells, how clear your chimes are ring - ing,
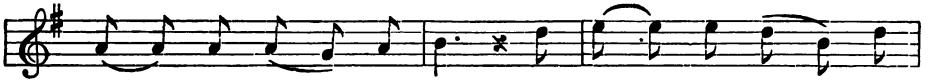


Ring in peace and glad - ness, Now at day - light's close.
All men bring - ing peace, Sweet peace and glad re - pose.
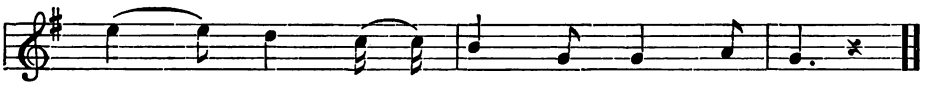
THE STORM WIND.



1. The cow will not stay in the mead - ow; The
2. The leaves stir in . . . the ap - ple trees; The
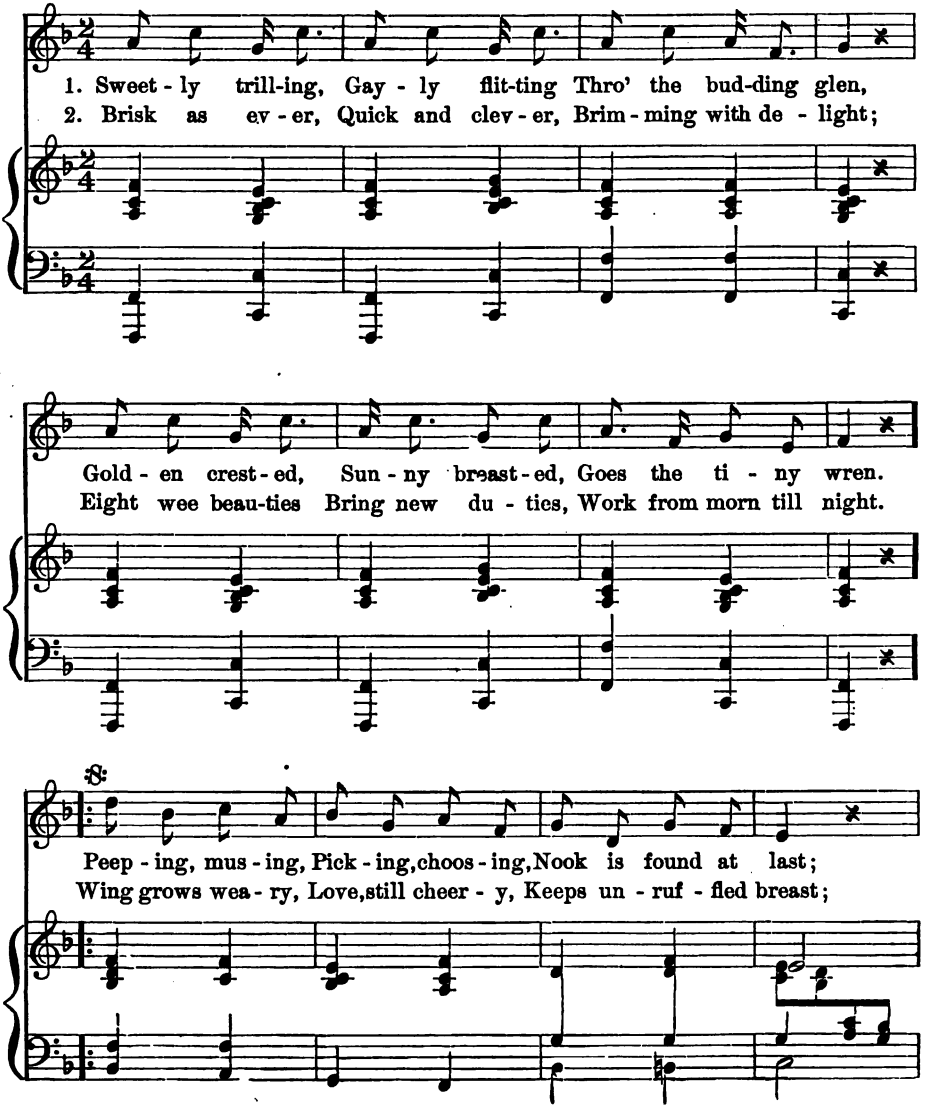


stars will not shine in the sky; The flow - ers still bloom in the
bees . . stop in . . their homes; The ants . . step fast . . a -
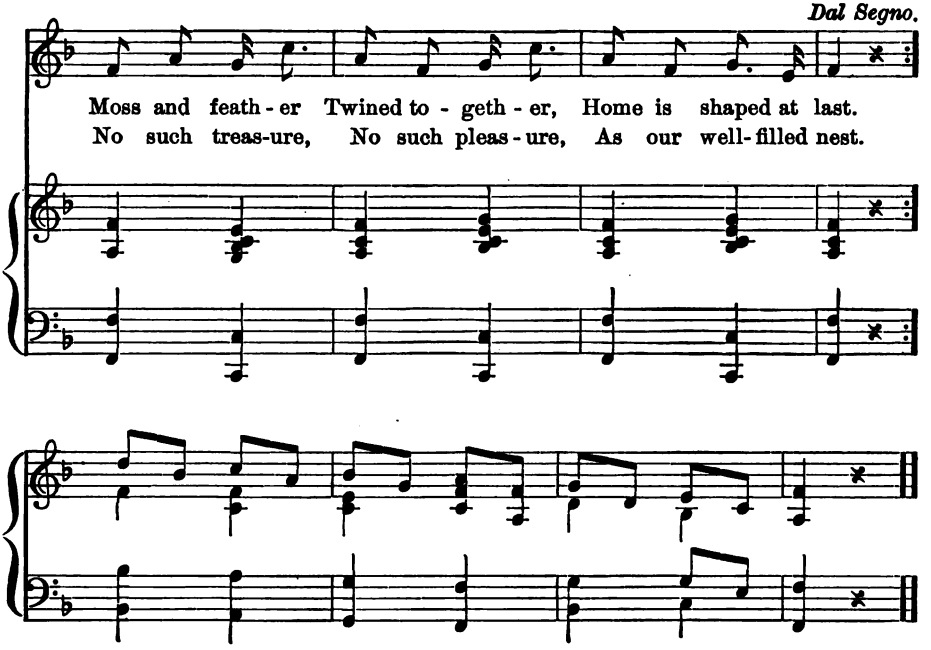


gar - den, When the strong west wind goes by.
mong the grass; They say the storm wind comes.

THE GOLDEN CRESTED WREN.

Mrs. J. L. Hoe. Frederick Peel.

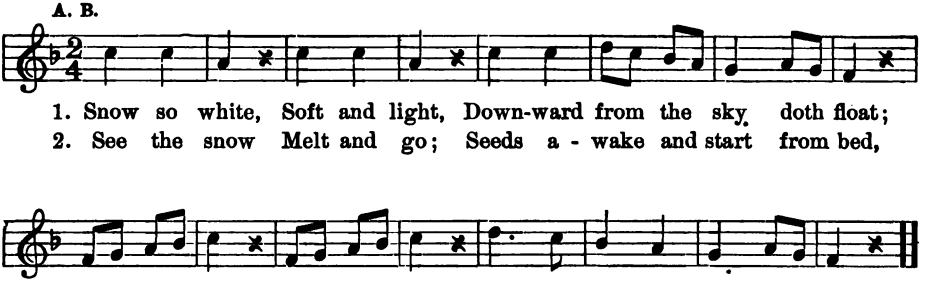


Dal Segno.



THE SNOW.

A. B.
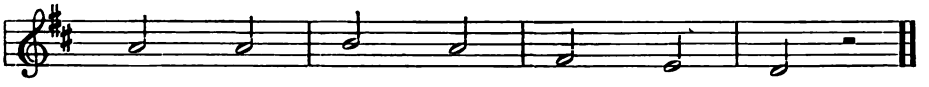


GOOD NIGHT.

ELIZABETH M. MANN. GRABEN-HOFFMANN.



1. Good . . night, Good . . night,
2. Rest thee, sweet, Rest thee here,
3. Fair - ies bright Watch shall keep,
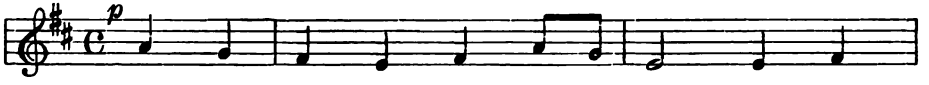


Sweet thy dreams till morn - ing light!
Naught shall harm or bring thee fear.
In their arms thou safe shalt sleep.

EVENING PRAYER.
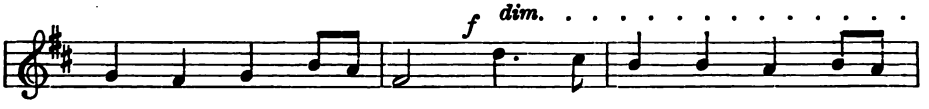
CARL REINECKE.

Lento. *p*
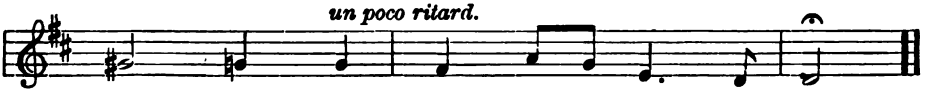


1. Wea - ri - ly at day - light's close, Lit - tle
2. Pa - rents, broth - ers, sis - ters dear, Have them
3. Sick and wea - ry, all who weep, Fa - ther,

f *dim.*



eye - lids seek re - pose: Lord, as here in bed I
in Thy heav'n - ly care: All man - kind, who - e'er they
close their eyes in sleep: Let the great moon from the

un poco ritard.



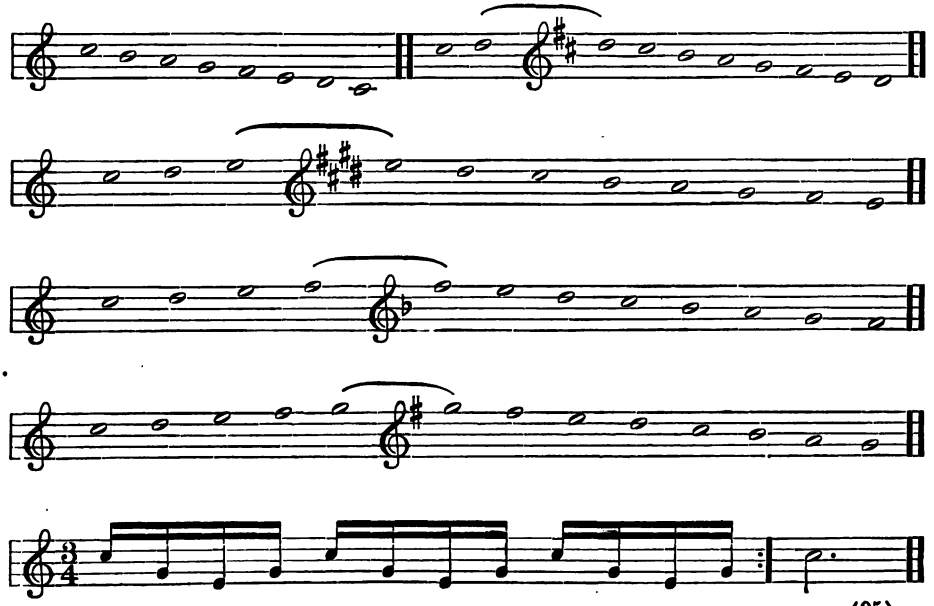
lie, Watch me with a Fa - ther's eye!
be, Let them find re - pose in Thee!
sky O'er the world shine si - lent - ly.
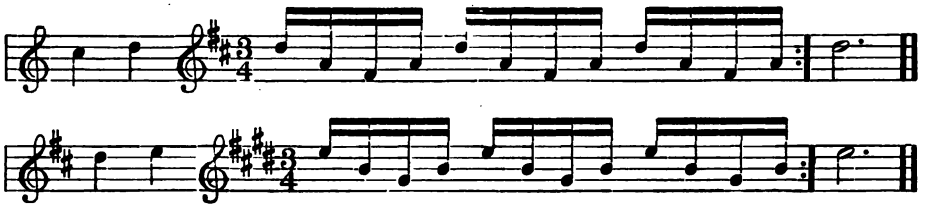
APRIL.

The work of each month includes a review of the previous steps, and advances the children's power along each line of development. One of the gains which the teacher will find most pronounced is in the compass of the voices, which now includes fully an octave and a half in most cases, but as the compass of voices is by no means uniform in different sections of the country, the teacher must not make the mistake of assuming a definite limit without trial. Any exercise that is too high or too low for the class should be omitted.

Vocal Drill.

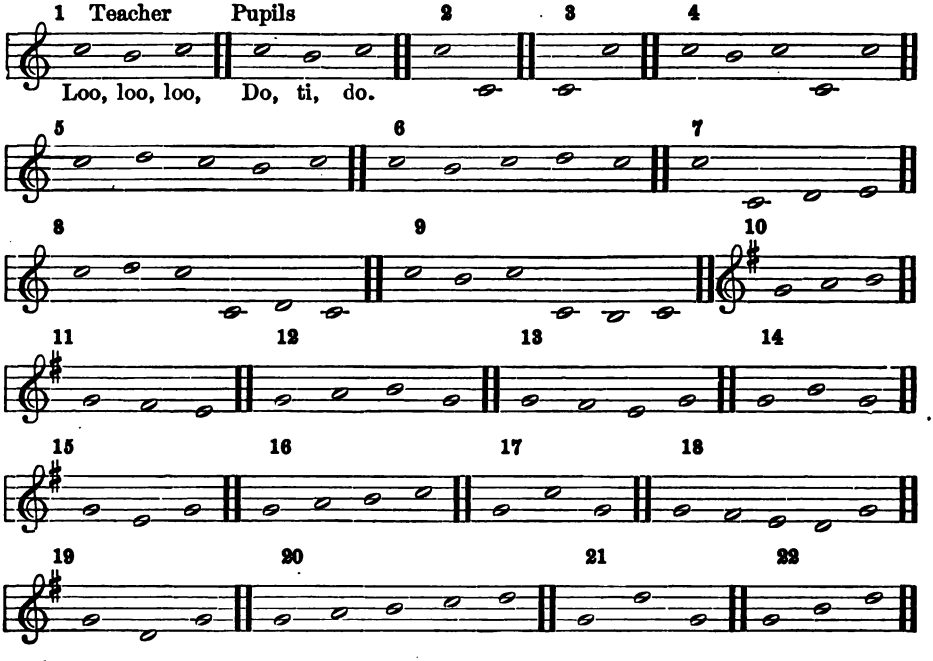
Sing with the syllables, with vowels, and with loo, lä, boo, etc.

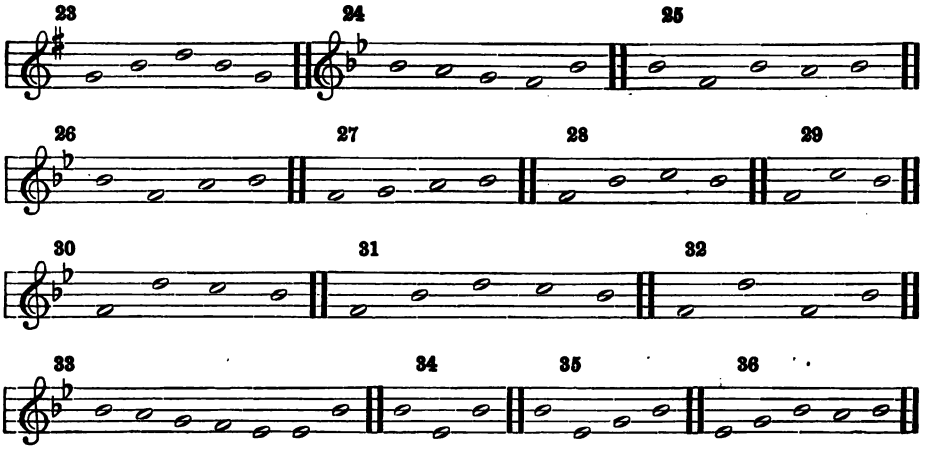




Oral Tonal Dictation.

The teacher should sing clearly with loo, and the children should instantly sing, naming the tones, as in Ex. 1 below. Vary the exercise by calling upon individuals. Call upon a pupil to sing with loo, and require the class to name the tones. In this exercise it is possible for the teacher to utilize a bright child, and save her own strength.
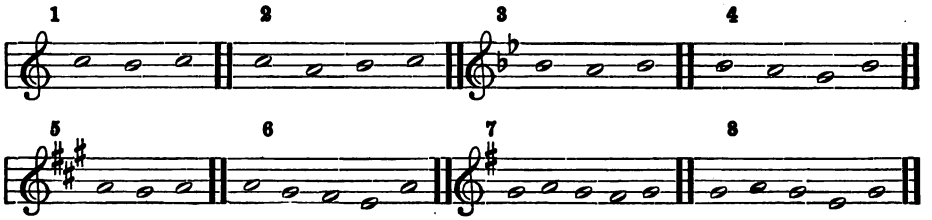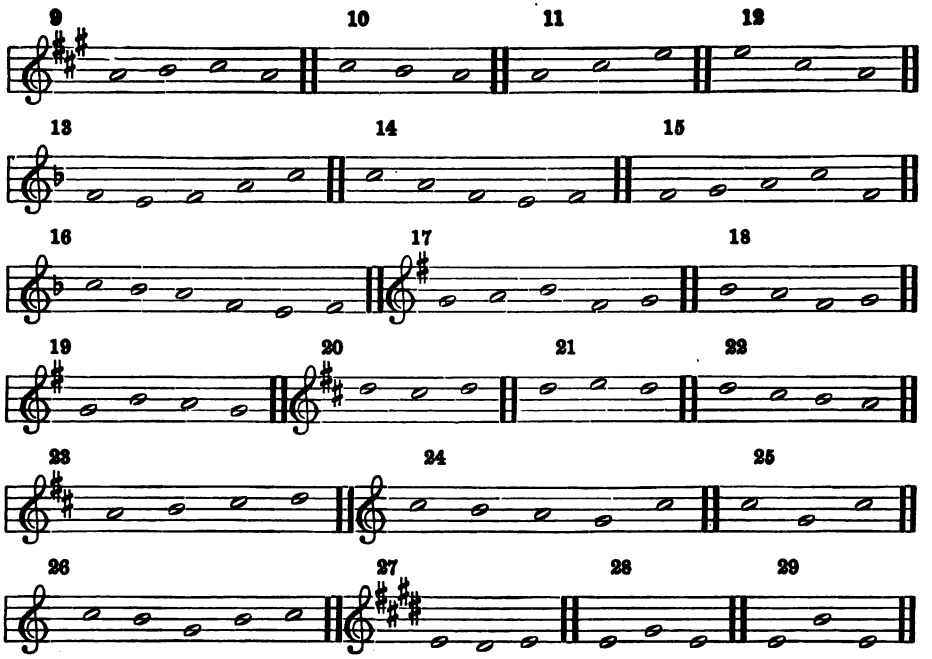




Written Tonal Dictation.

The only differences between the oral and the written tonal dictation are found in (1) the more frequent change of key, and (2) smaller intervals given in the written dictation. These characteristics of written dictation are in harmony with (1) the child's power to see, to count, and to estimate staff degrees, and (2) the fact that with the representation we wish to keep the impression ever fresh, that Do may be placed anywhere on the staff, and that the order of the tones remains unchanged.

The teacher should draw the staff, place the clef, key signature, and first note, and call upon the children to write from hearing. The exercises should be sung clearly with loo or la.
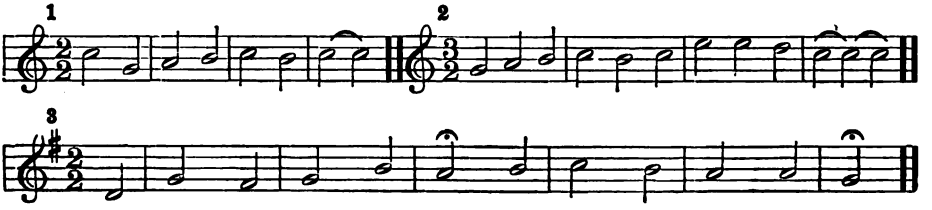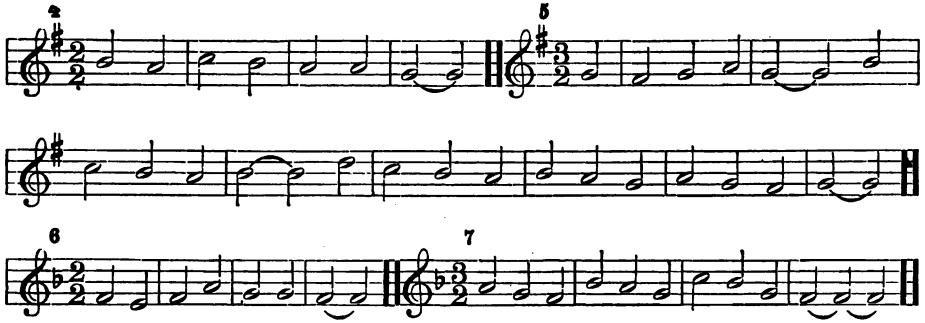




Written Metric Dictation.

The staff should be drawn, and the notes placed in order without bars. The teacher should then sing the exercise, giving strong accents, and call upon pupils to place the bars.

This exercise can be varied by placing the bars in different places, and noting the effect when sung with the accents distributed in different ways.
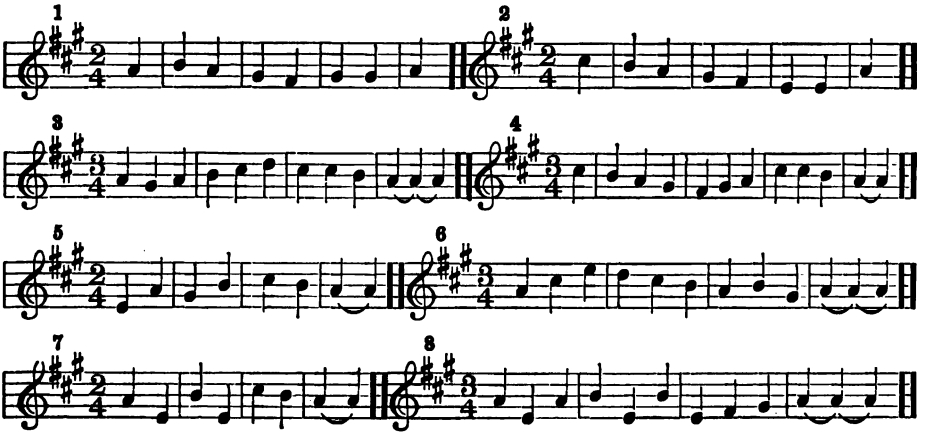




Oral Metric Dictation.

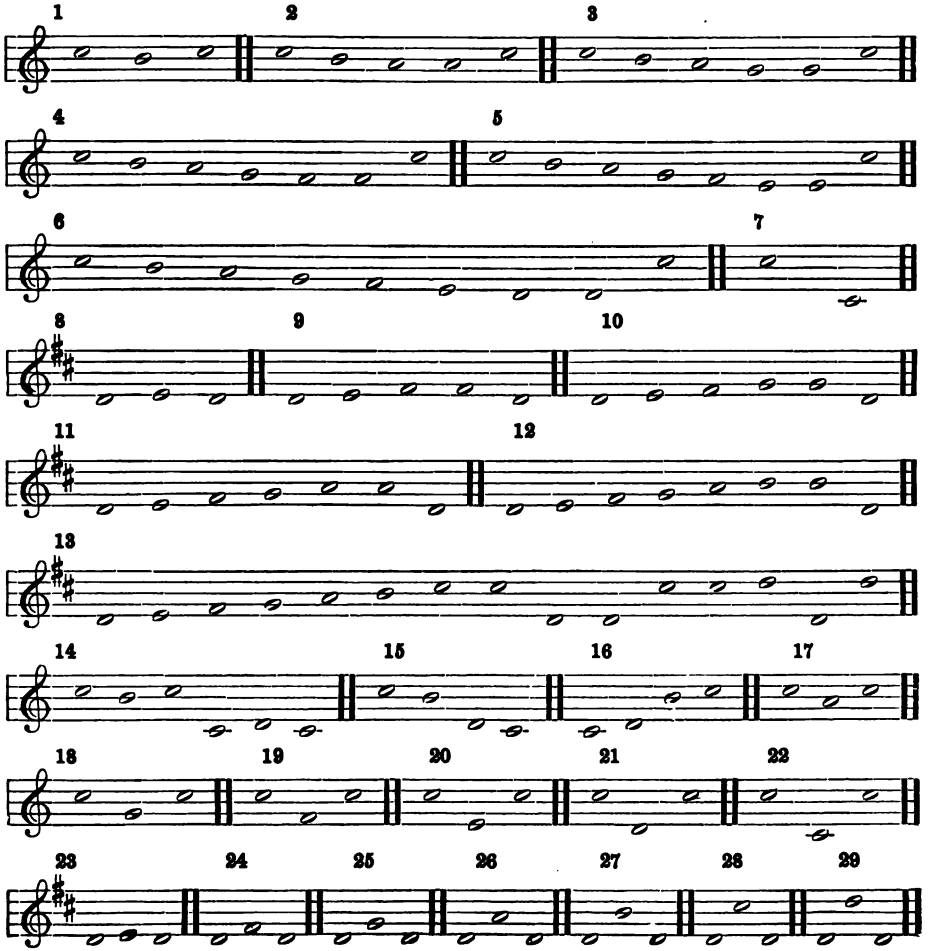
The teacher should sing the exercises, giving a very strong accent to the first tone of each measure, and call upon the pupils to tell whether the exercise is in two part or three part meter.

The great variety of uses to which these exercises may be put will at once appear to the teacher. In addition to telling where the bars should be placed, or what kind of meter is presented, the tones used may be named, the representation on the board may be given, and when once on the board they are available for sight reading.
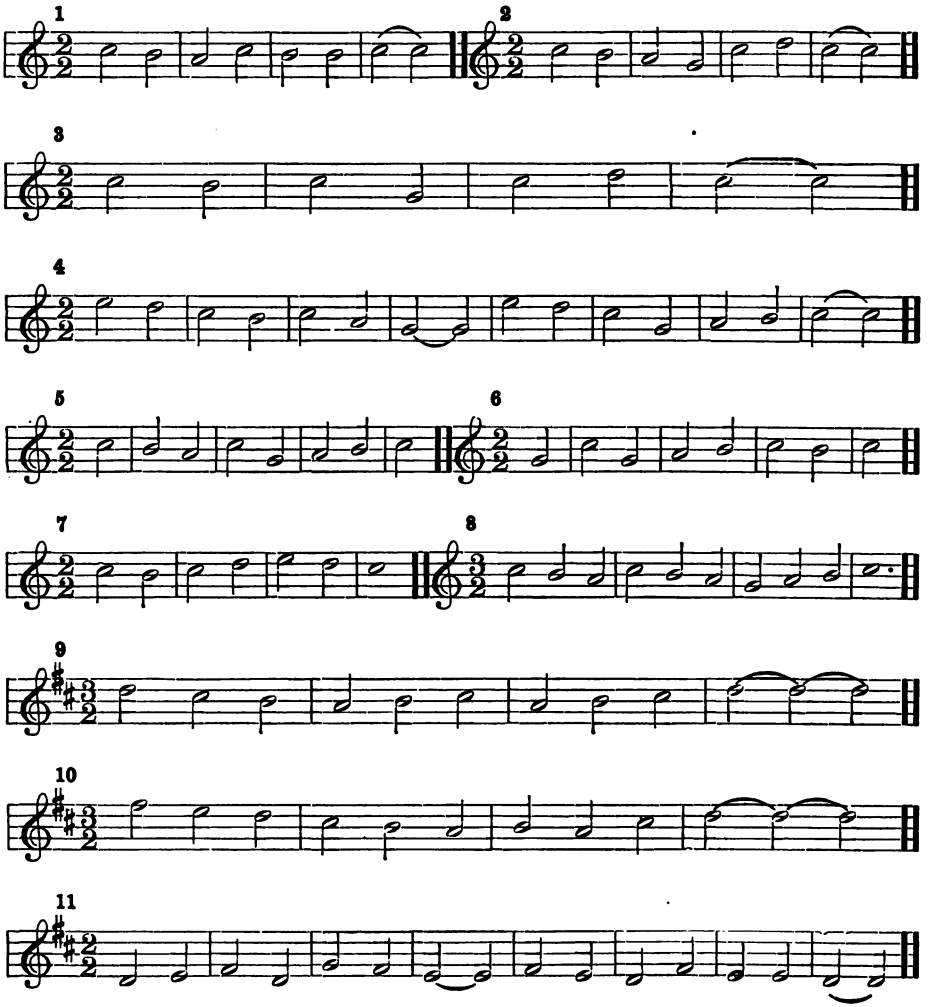


Interval Drill.

Review the work on pages 7 and 8 of Chart A, or copy the following on the board, and study carefully, using the pointer to guide the children. Dwell upon any troublesome tone, and repeat until the skips are taken with confidence and precision.



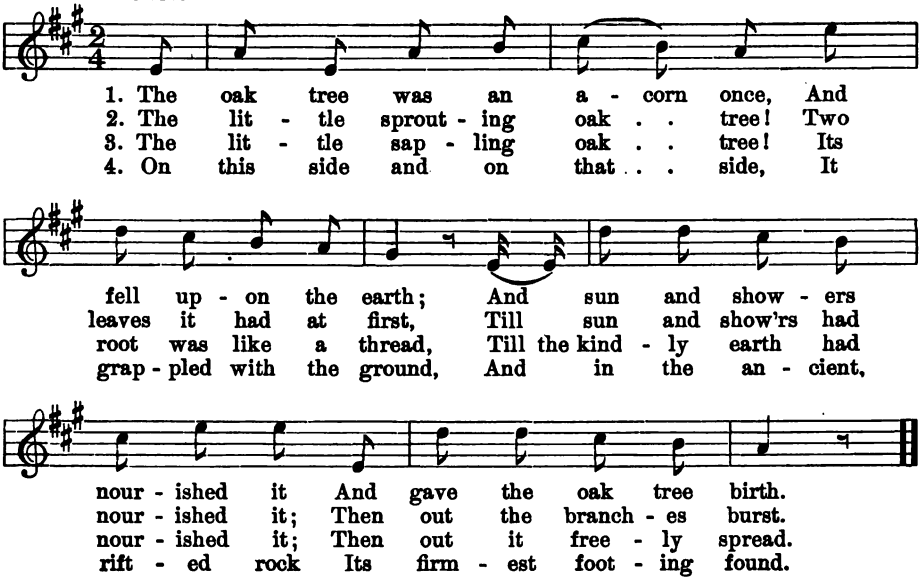
Sight Reading Exercises Founded on the Chart Drill.

These exercises may be copied on the board and used one at a time after the chart drill, as a test.



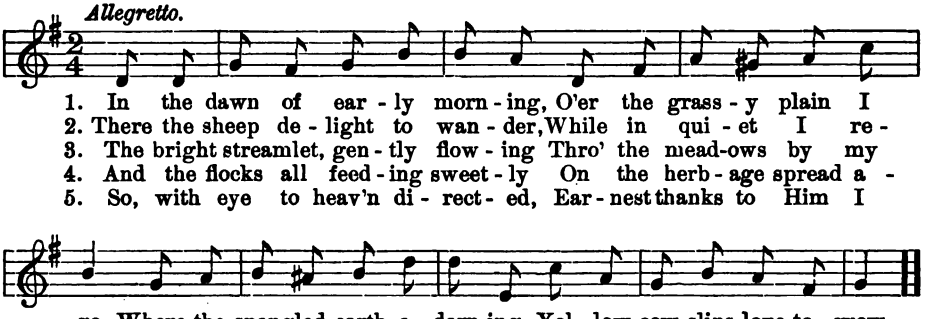
HOW THE TREE GREW.

MARY HOWITT.
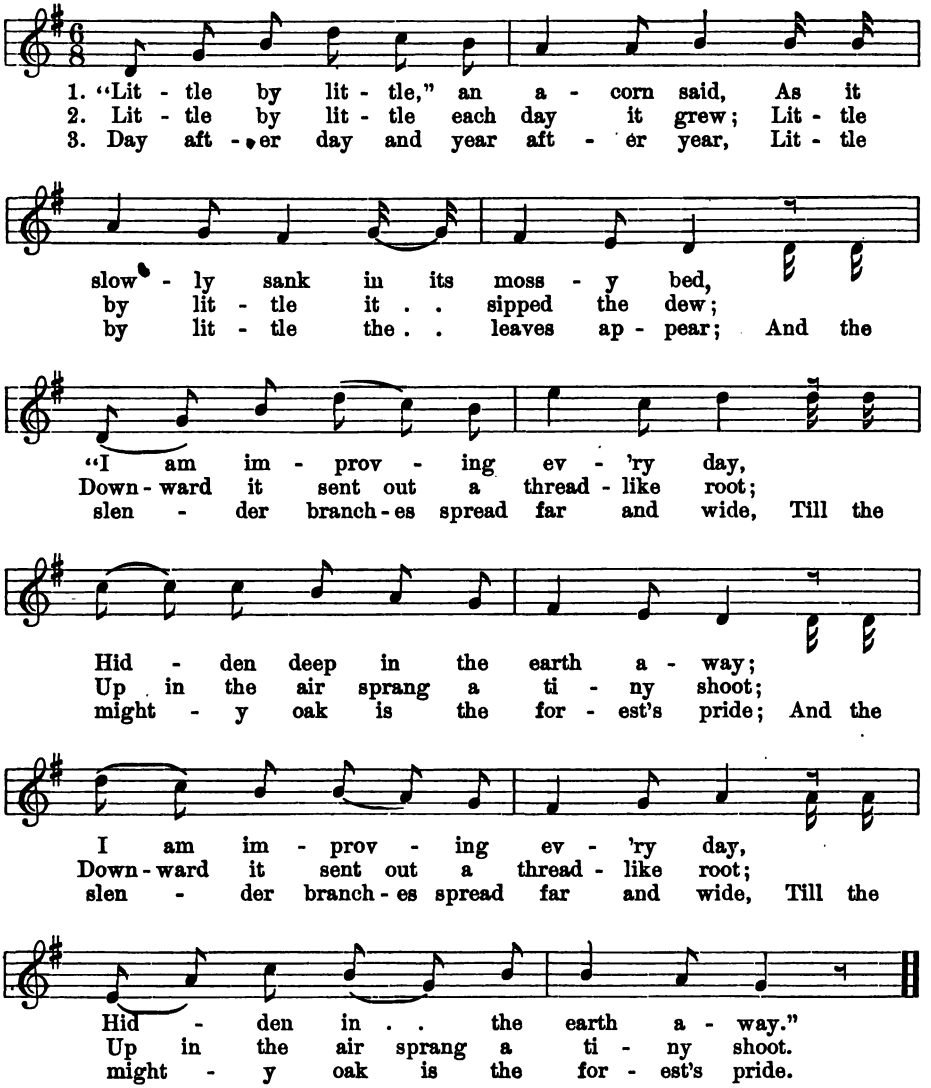


A SPRING MORNING.

Allegretto.
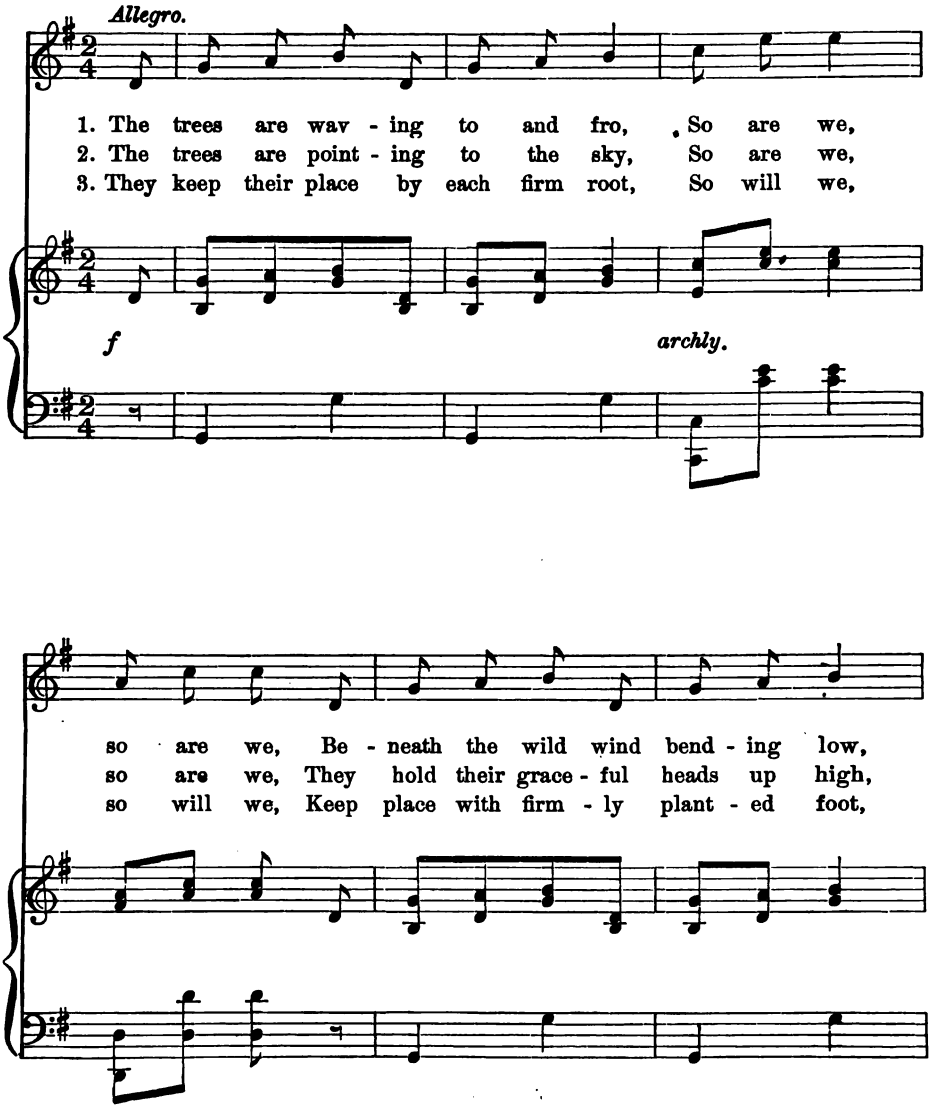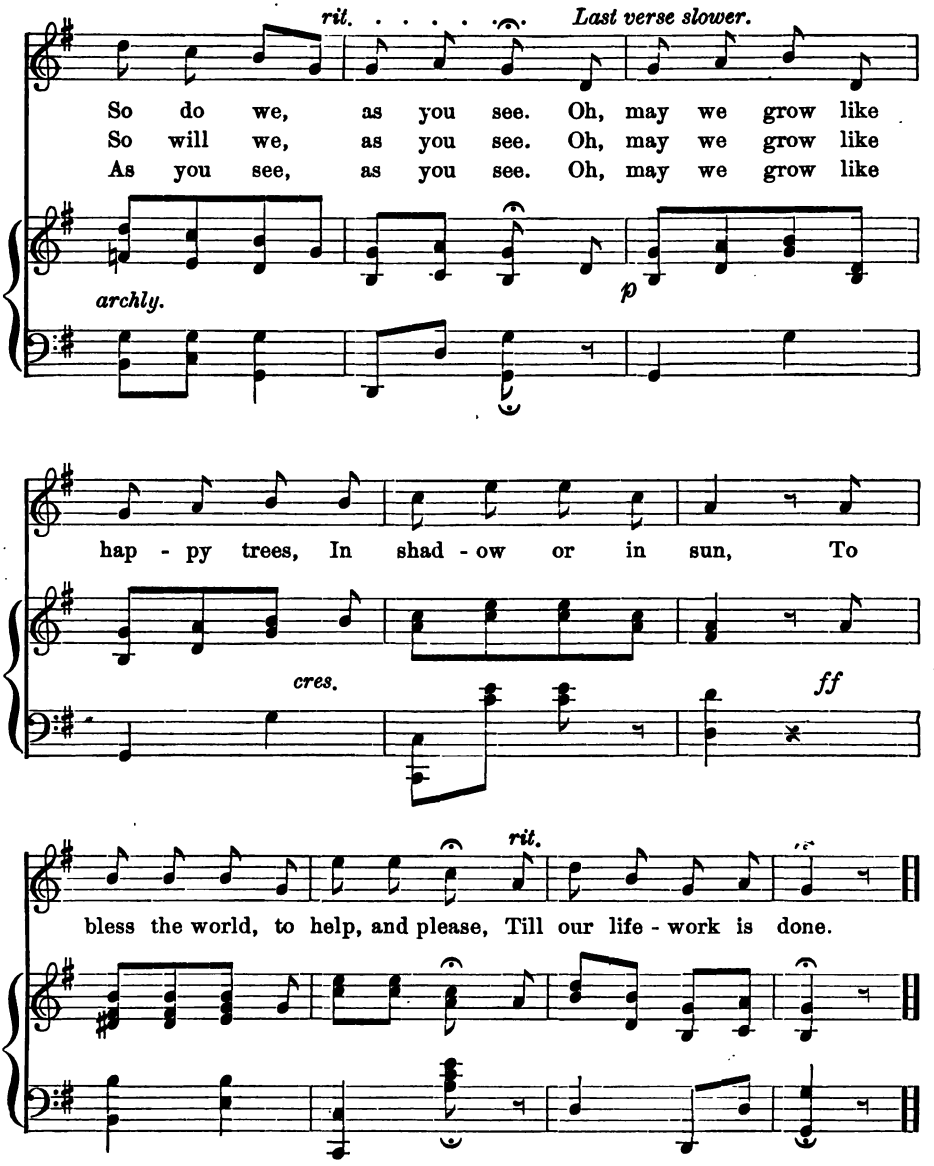


LITTLE BY LITTLE.



TREE SONG.
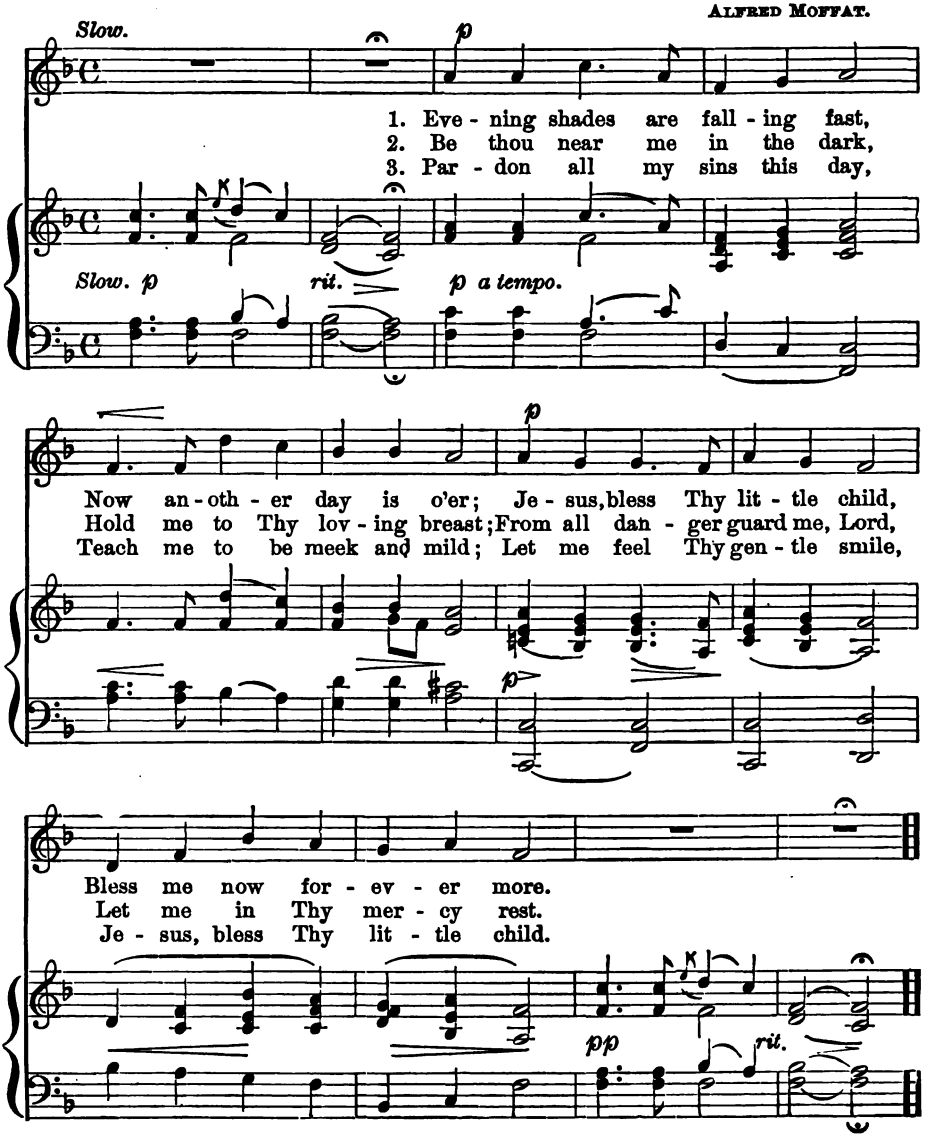
Mrs. Ormiston Chant.




rit.
Last verse slower.
So do we, as you see. Oh, may we grow like
So will we, as you see. Oh, may we grow like
As you see, as you see. Oh, may we grow like
archly.
p
hap - py trees, In shad - ow or in sun, To
cres.
ff
rit.
bless the world, to help, and please, Till our life - work is done.
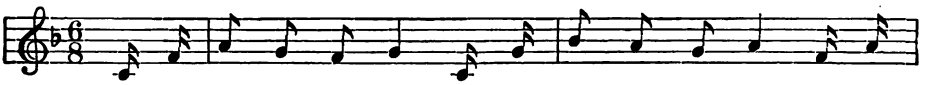
A CHILD'S EVENING PRAYER.

ALFRED MOFFAT.
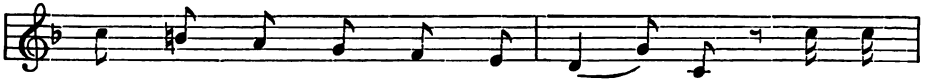


GREEN MEADOWS.
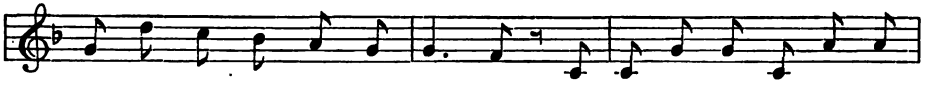
E. H. M. R. KRELL.
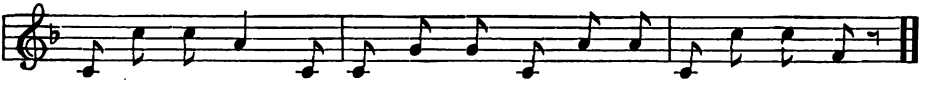


1. All the mead-ows are green, Or in flow - er - y sheen, And the birds all are twit - t'ring and sing - ing; In the
2. Let us close up the ring For the dance while we sing, And our hands we will link for the meas - ure; To the
3. And the birds, one and all, With their sweet liq - uid call, Shall sup - ply us with mu - sic for dan - cing, And to -



shad - y re - treat Round the tree's moss - y seat, We'll go
glad, mer - ry sound, Let the cir - cle go round, Oh, what
geth - er we'll stay Till the sun goes a - way, And the
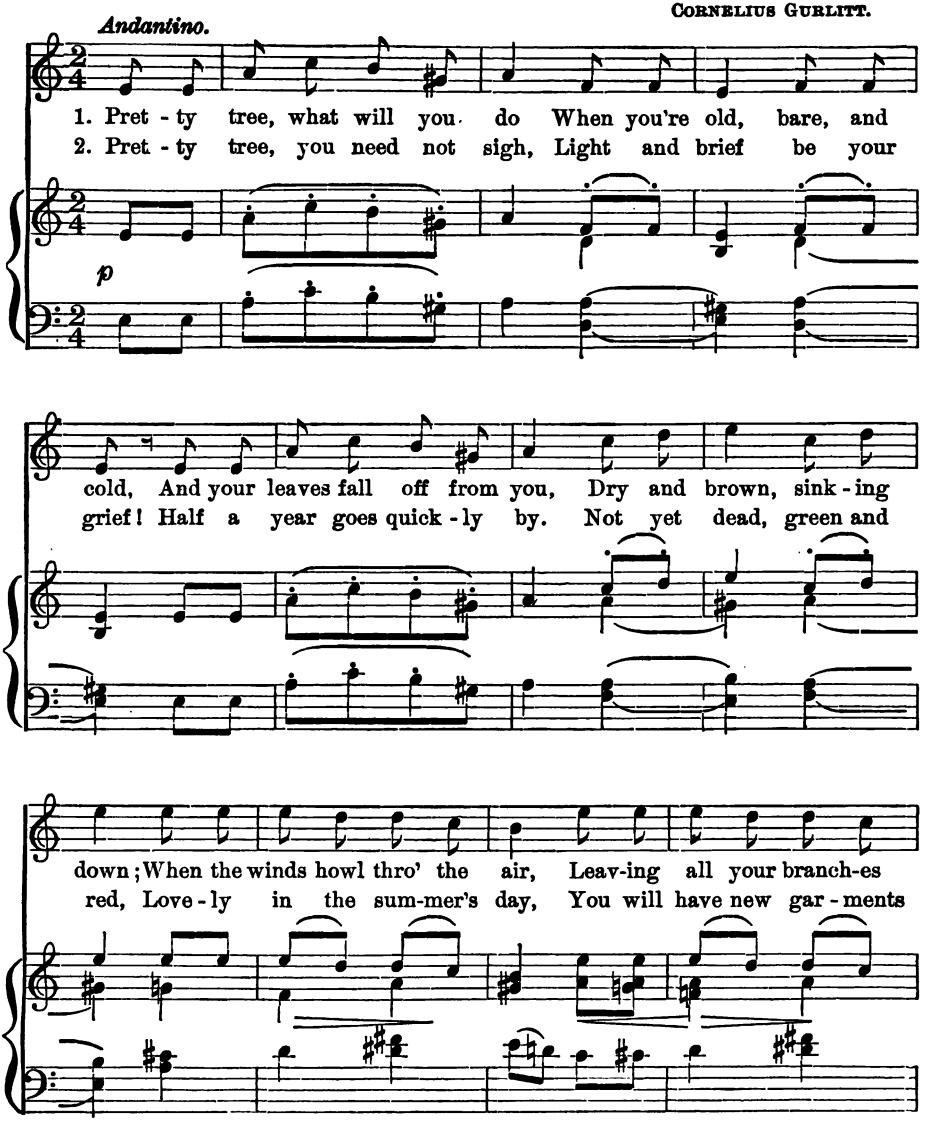


hop-ping and dan - cing and sing - ing, La la la la la la la
glid - ing, what sway - ing, what pleas - ure! La la la la la la la
stars from the heav - ens are glan - cing. La la la la la la la

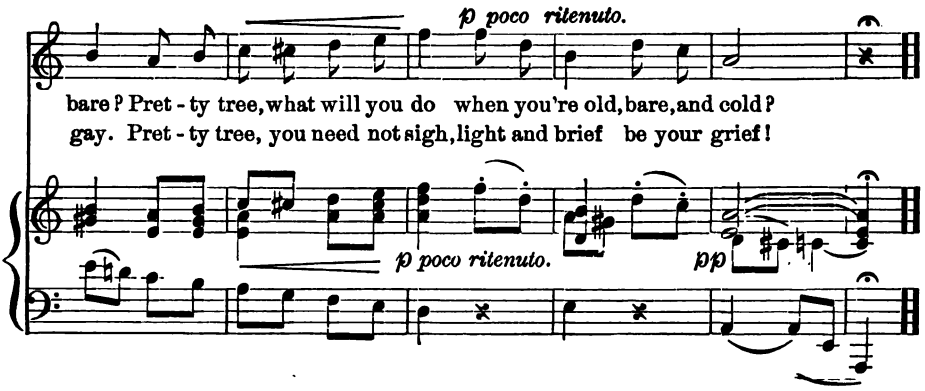


la la la la, La la la la la la la la la la.

PRETTY TREE.

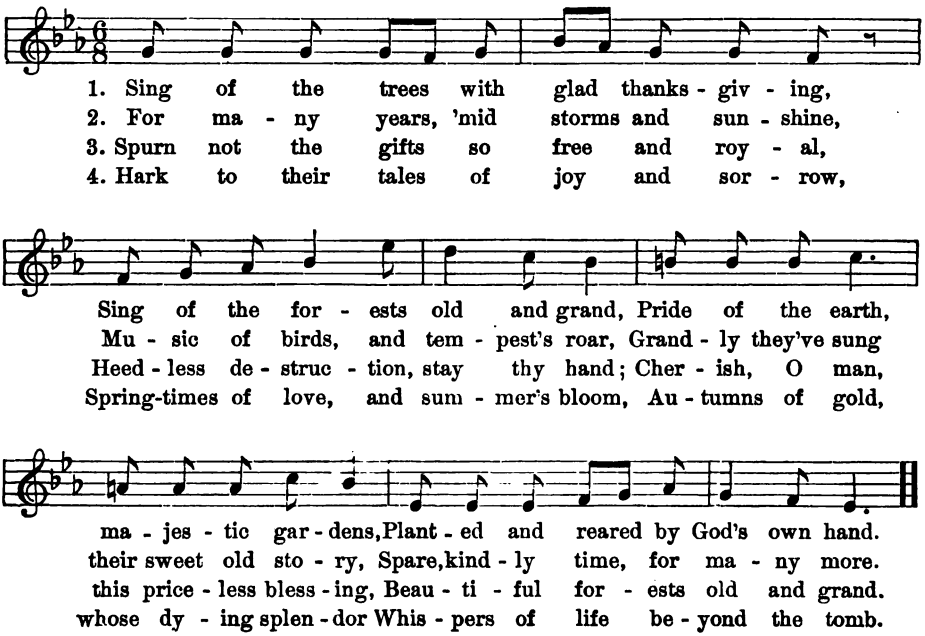
CORNELIUS GURLITT.
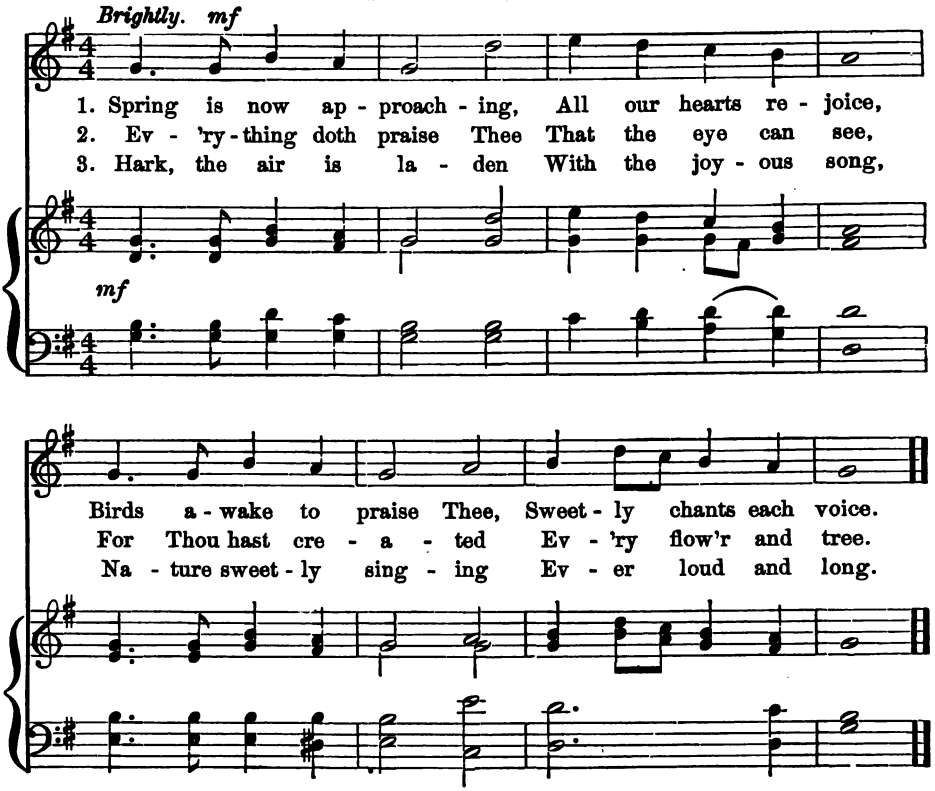




FOREST SONG.

ADA SIMPSON SHERWOOD.

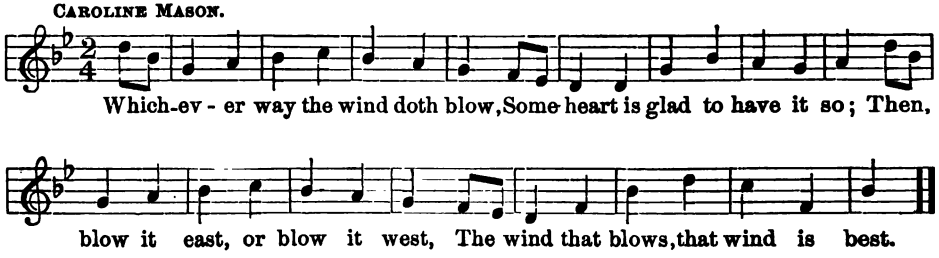


SPRING SONG.



THE WIND.

CAROLINE MASON.

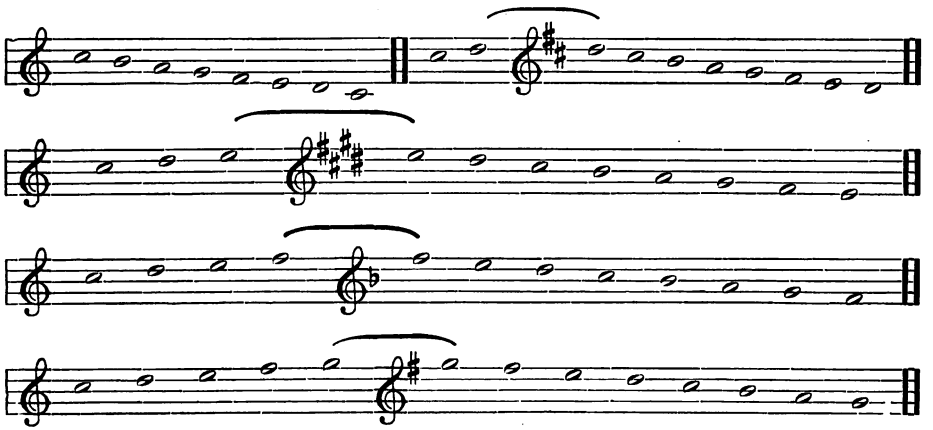


MAY.

Vocal Drill.

The vocal drills used in the previous months should be continued. As before, the lesson should open with the scale downward, sung with the syllables first, and then with various vowels and other sounds. The children should sing easily to F (fifth line) and G (above the staff), and even higher, but as the compass of voices varies with climatic conditions it would be unwise to assume this compass for all classes.
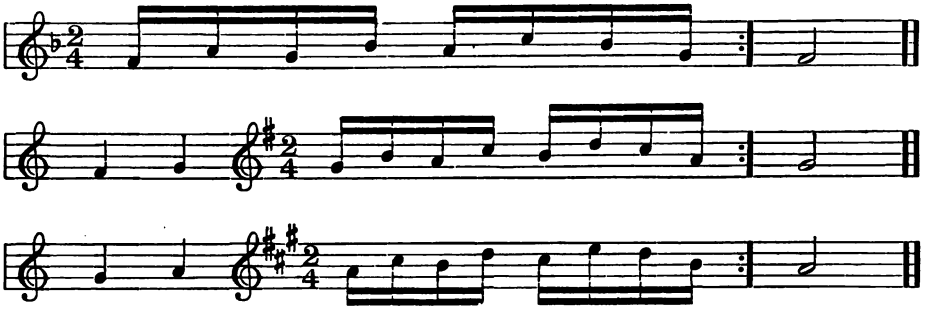
The teacher gives the pitch and asks the children to sing the scale downward. After vocalizing upon it, she says, "Sing up one." The children respond with the tone, which is immediately assumed for Do, and the scale is sung downward from this pitch. When this is well done the next higher pitch is assumed and the scale repeated.



NOTE. It will be seen that the exercise as written does not exactly correspond with the directions. This change is made as a suggestion, which may at this time be useful. The pitch F sharp would be taken for the starting point, if the pupil were to sing up one from E, and G

sharp would become the starting point if the same method were followed again on taking the next scale. This would give a higher pitch than we intended, so we return to C each time to get our new pitch, and thus secure F and G instead of F sharp and G sharp for starting points.

In addition to the previously given additional vocal exercises, the following may now be taken.

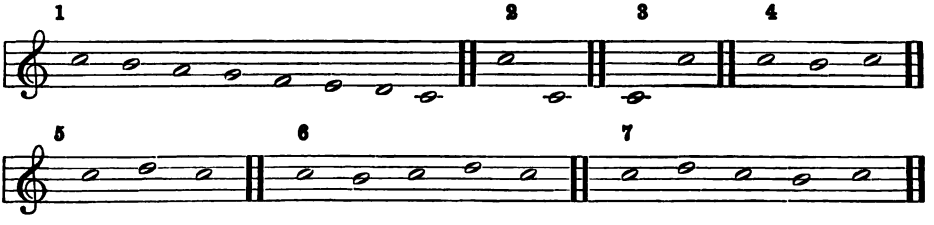


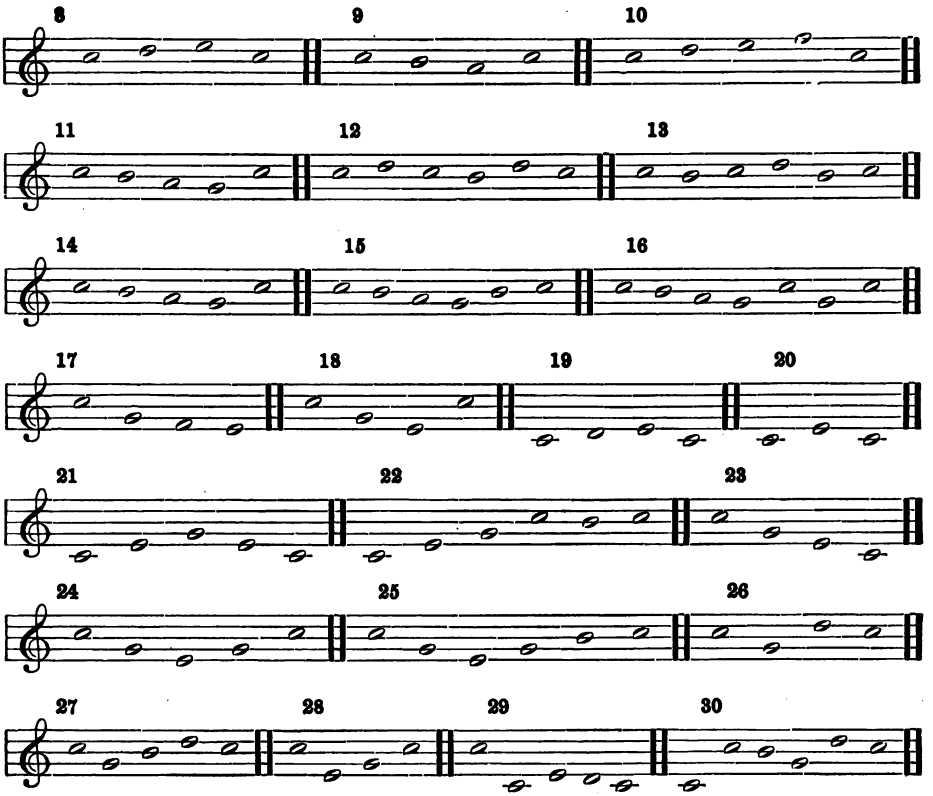
This exercise should be taken slowly at first, with a pause between each two sections. The tempo may be gradually increased, and the pauses omitted, as the class gains in power.

Oral Tonal Dictation.

The oral tonal dictation may now be varied to include nearly every combination of tones, but each lesson should begin with the simple and already familiar combinations of the previous months.

Begin at the beginning each time and add one or more of the advanced exercises at the close of the drill.



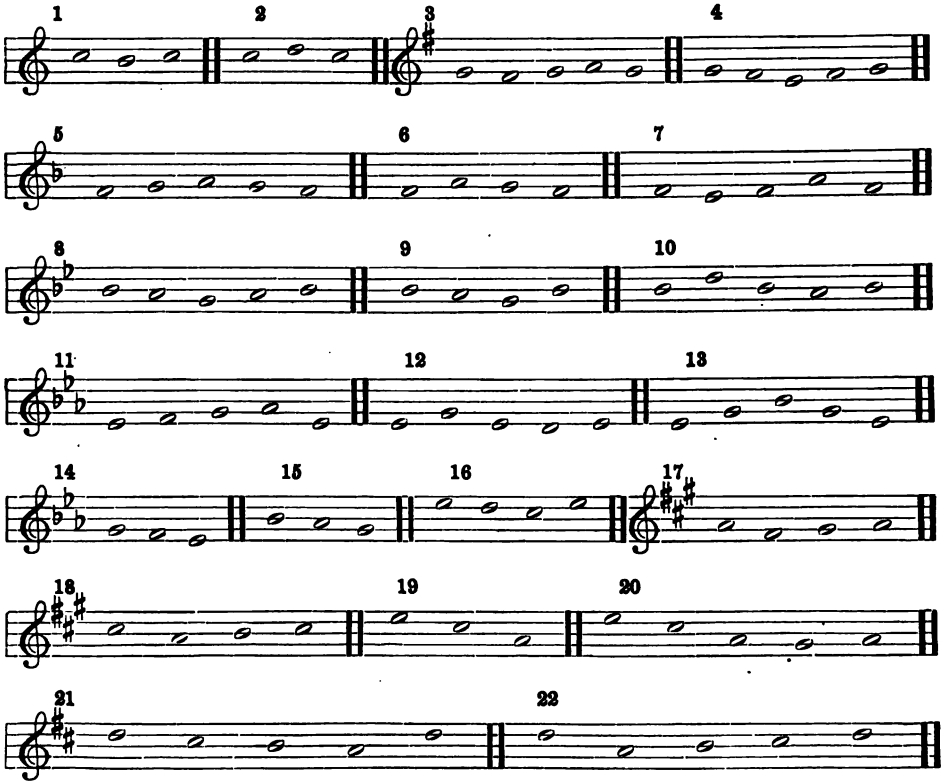


Written Tonal Dictation.

The written dictation should be much easier than the oral, as little ones can not yet estimate wide distances on the staff. This fact is often overlooked, and a failure to read at sight is frequently attributed to a failure to recognize tone relations, when as a matter of fact the difficulty arises from the inability of the pupil's eye to take in so much at a time. The written tonal dictation for some part may be the same as the oral dictation, but must not contain wide skips.

The teacher draws the staff, places the clef and key signature, and puts the first note in the proper place. Before allowing a pupil to write, let the exercise be interpreted in syllables. Occasionally omit this step. Toward the end of the lesson require the immediate writing every time. Occasionally give a general test by supplying the pupils with ruled paper and pencils, seeing that the first note is properly placed and then allowing them to try to write the exercise unaided.
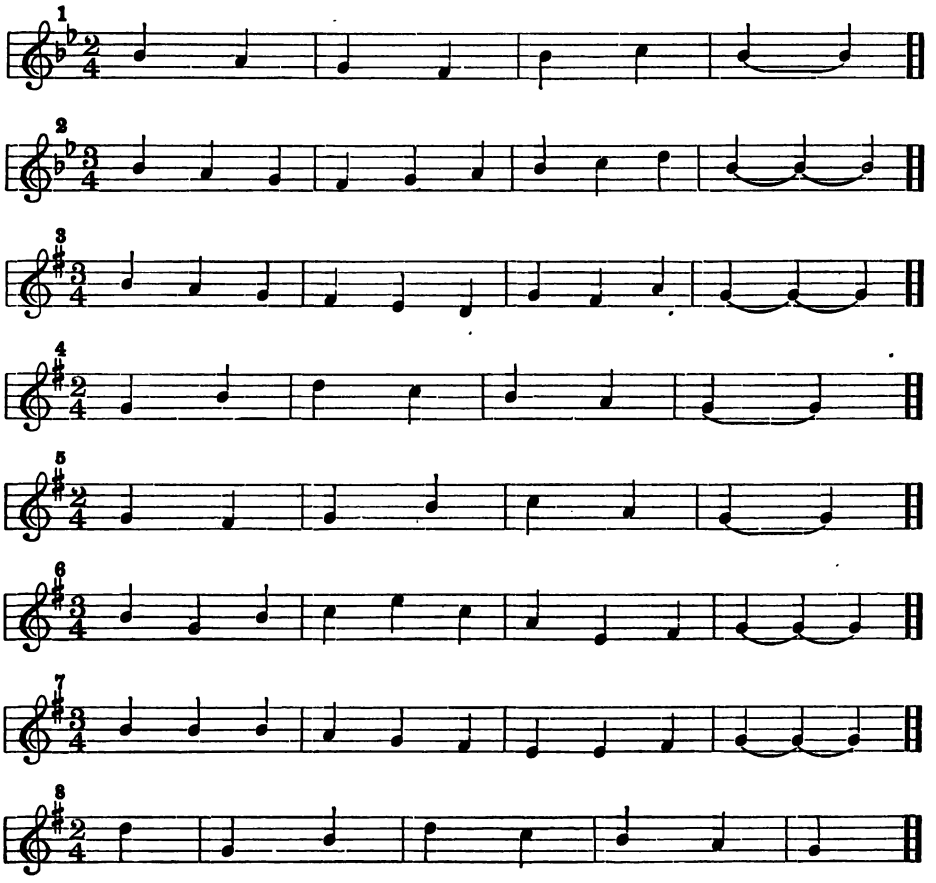
After drawing the staff and placing the first note, the teacher should sing the exercise with loo slowly and with perfect intonation.



The written tonal dictation may now include meter, and for the exercises the teacher may select from the following such as may be suited to the ability of the children.

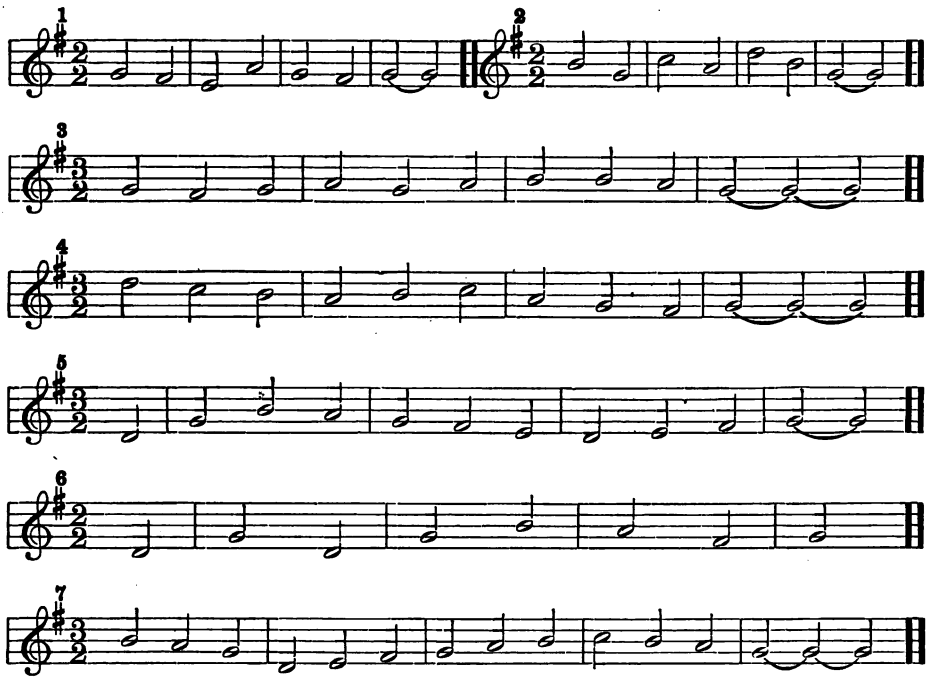
The teacher should sing these exercises clearly and call upon the pupils to tell whether they represent two or three part meter.

Oral Metric Dictation.



Written Metric Dictation.

The teacher may write the following exercises upon the board without placing the bars, and after singing them clearly and with marked accents she may call upon the pupils to put the bars in the proper places.

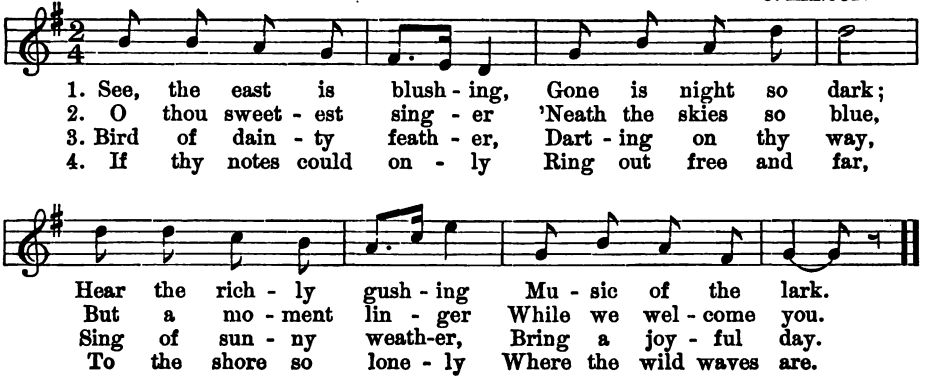


Interval Drill.

The tones of the scale have now been presented in many relations. During the month of May a general review of pages 7, 8, 9, 10 of Chart A should be taken. The material for the drill may be copied upon the blackboard if the chart is wanting. It will be found in the work for the previous months. The note value used should be varied.

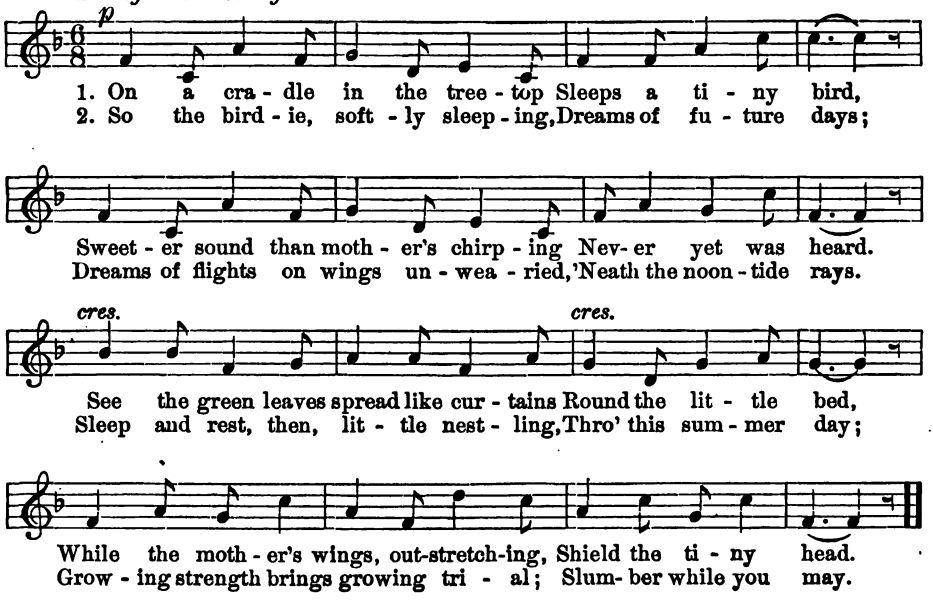
THE LARK.

J. ARNOUD.



ROCK-A-BYE, BIRDIE!
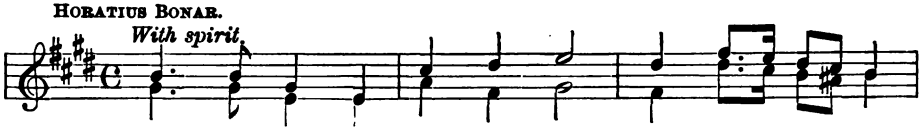
Slowly and smoothly. FREDERICK PEEL.
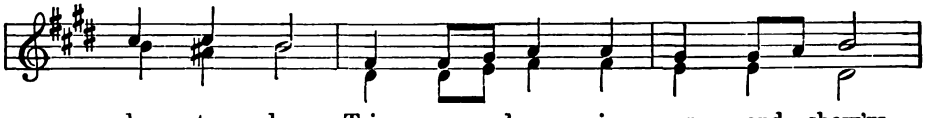


BRIGHT FEET OF MAY.

HORATIUS BONAR.
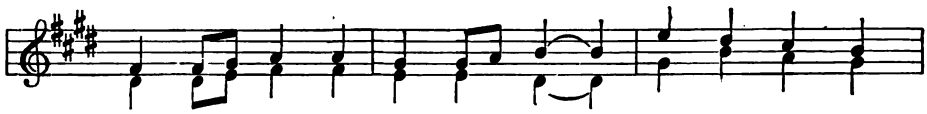
With spirit.
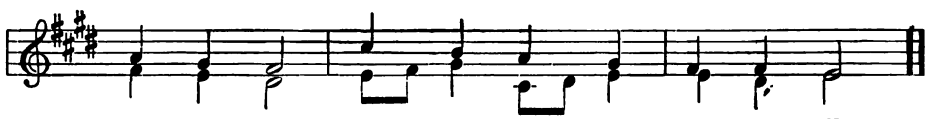


1. Trip a - long, bright feet of May, Trip a - long from
2. Trip a - long when morn - ing shines, Trip a - long when
3. Trip a - long the bud - ding wood, O'er the moor-land
4. Trip a - long, and, as you move, Tell the spring-ing



day to day; Trip a - long in sun and show'rs,
day de - clines, Trip a - long when, in the night,
sol - i - tude; Trip through gar - den, field, and brake,
earth of love; Tell of love the sun - light free,



Trip a - long and wake the flow'rs; Trip a - long the
Moon and stars are spar - kling bright; Trip a - cross the
Trip be - side the gleam - ing lake; Rev - el in the
Tell of love the bound - ing sea, The love of Him who



breez - y hills, Trip be - side the prat - tling rills.
sun - ny sea, O - ver cloud - land high and free.
star - loved dew, Drink the clear sky's sum - mer blue.
gave to May The sweet - ness of its smil - ing day.

THE VIOLET.

ADOLF SCHULTZ. E. KREUZ.

mp Slowly and with simplicity.

1. O vi - o - let! dar - ling vi - o - let! I
2. Be - cause I am so ti - ny; That

mp

cres.

pray thee tell to me, Why art thou the first
is the rea - son why. Were oth - er flow - ers

cres.
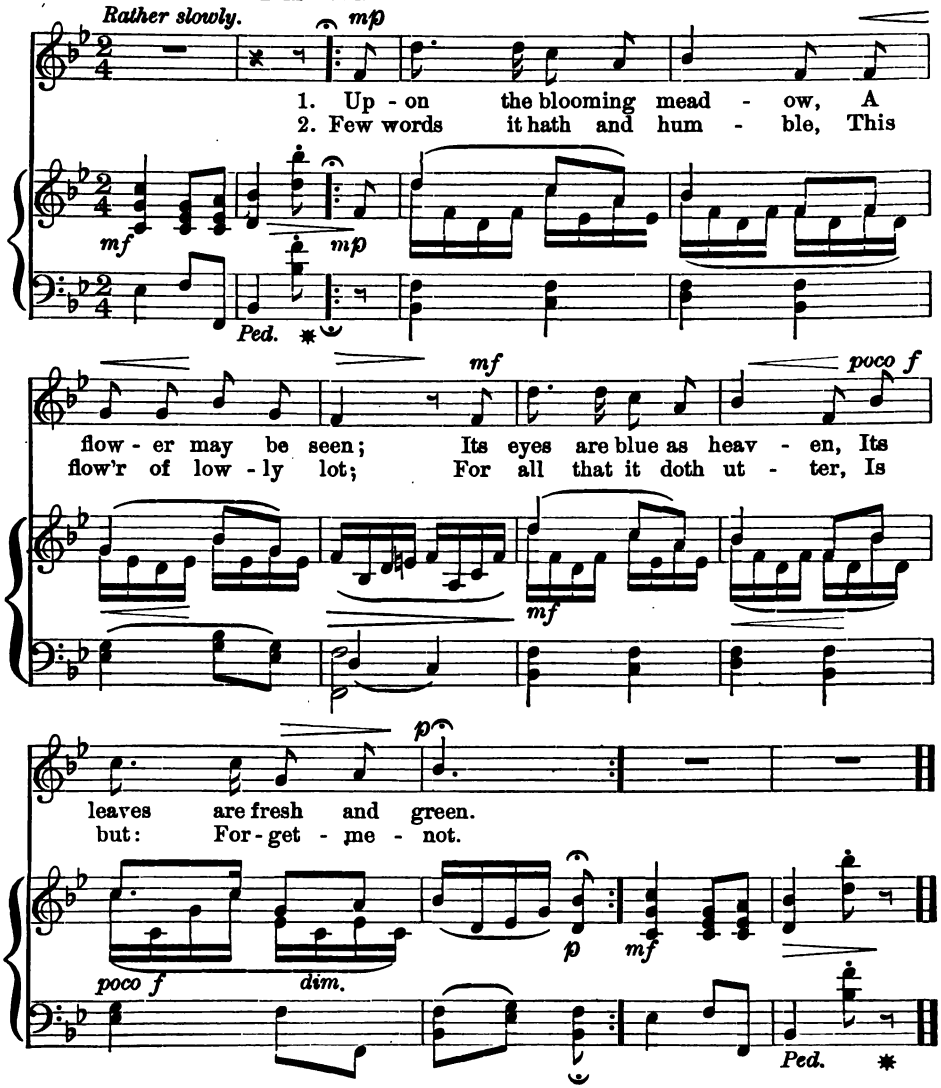
f *dim.*

flow - 'ret That blooms up - on the lea?
near me, You all would pass me by.

f *dim.* *p*
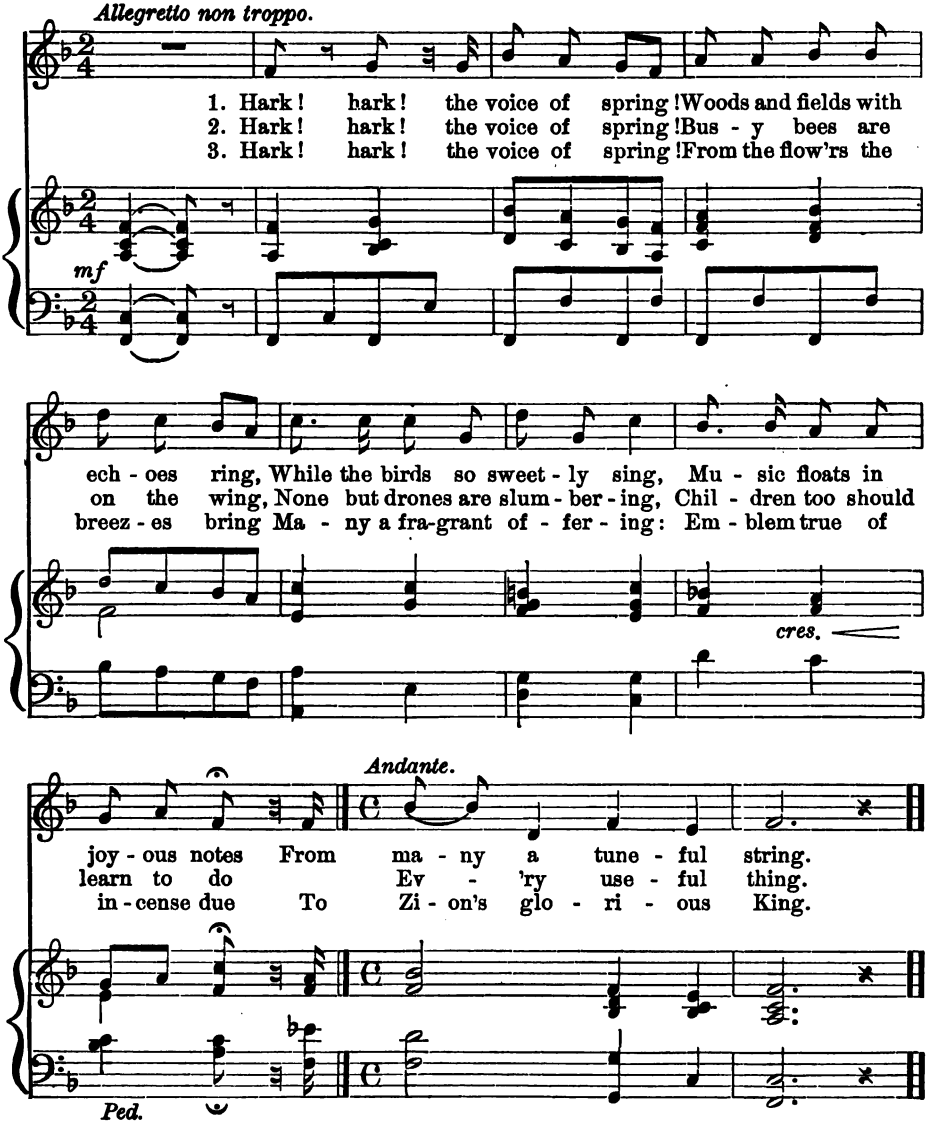
THE FORGET-ME-NOT.

HOFFMANN VON FALLERSLEBEN. E. KREUZ.
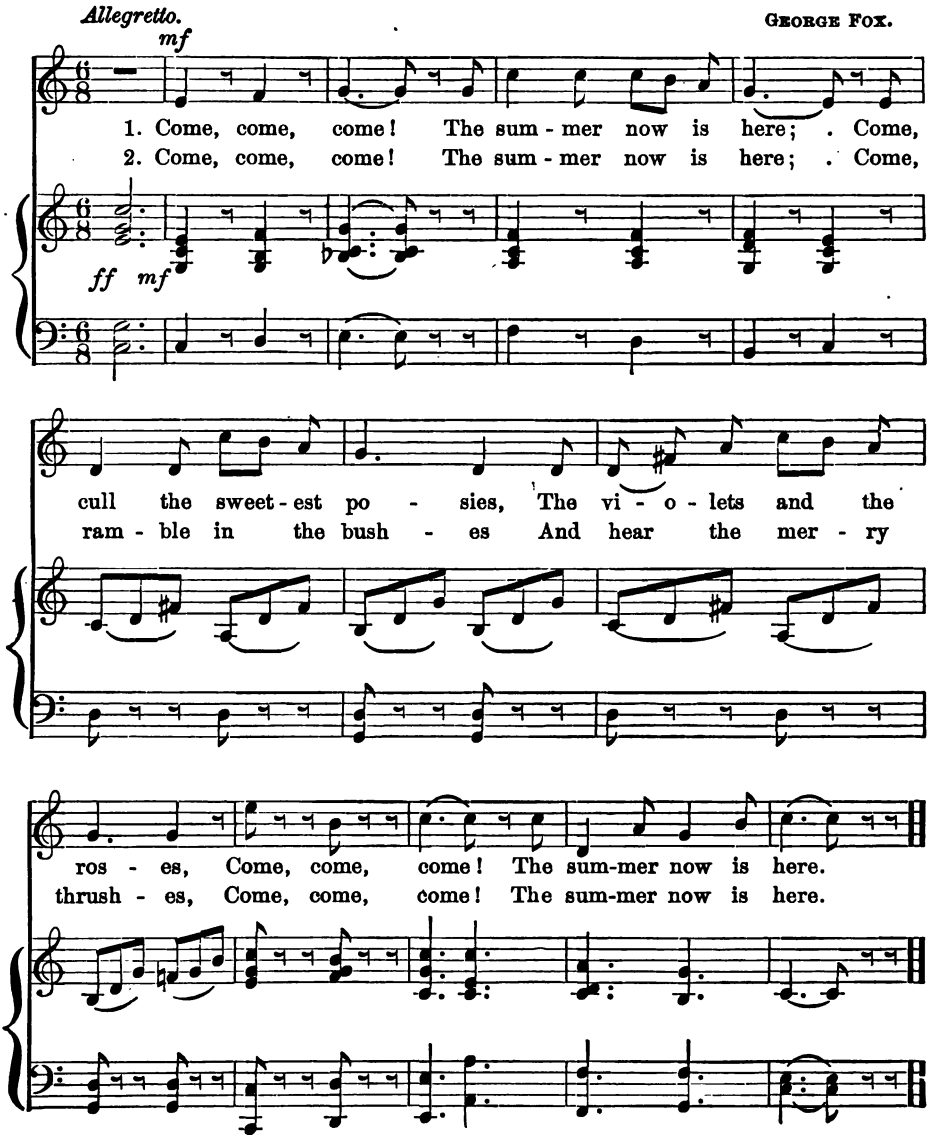


THE VOICE OF SPRING.

GEORGE FOX.
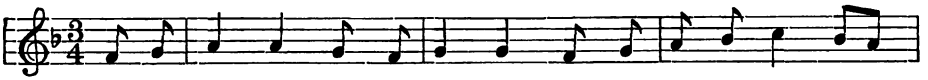


SUMMER.
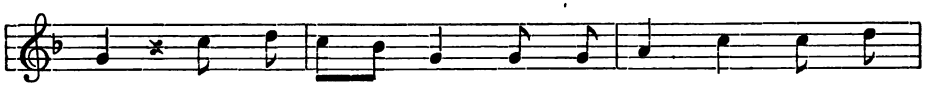

Allegretto.
mf
GEORGE FOX.
1. Come, come, come! The sum - mer now is here; . Come,
2. Come, come, come! The sum - mer now is here; . Come,
ff mf
cull the sweet - est po - sies, The vi - o - lets and the
ram - ble in the bush - es And hear the mer - ry
ros - es, Come, come, come! The sum-mer now is here.
thrush - es, Come, come, come! The sum-mer now is here.

BIRDS ARE SINGING.

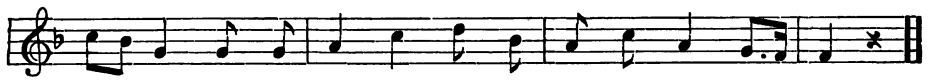
A. G. F. E. FESCA.



1. Birds are sing - ing, flow'rs are blow - ing, And both wood and field are
2. Joy doth whis - per in the breez - es, Round us, with us, ev - 'ry -
3. Now then, let us wan - der free - ly, In the sun-shine fresh and



green; Oh, then, let us roam in glad - ness, Cast - ing
where, Dwell - ing in the shad - y bow - ers, And a -
bright, By the pleas - ant stream and foun - tain, Through the
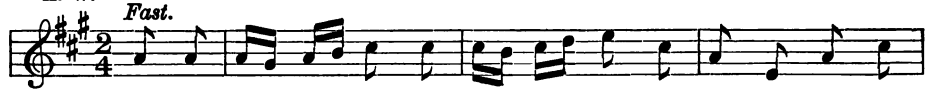


off all thought of sad - ness, O'er this bright and love - ly scene.
mid the scent - ed flow - ers; And the night - in - gale is there.
wood-land, o'er the moun - tain, Let us wan - der with de - light.
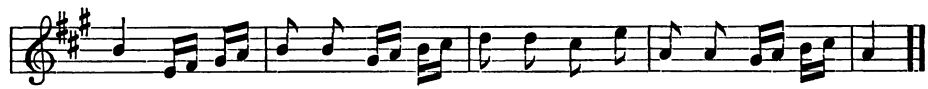
THE STREAMLET.

A. W.

Fast.



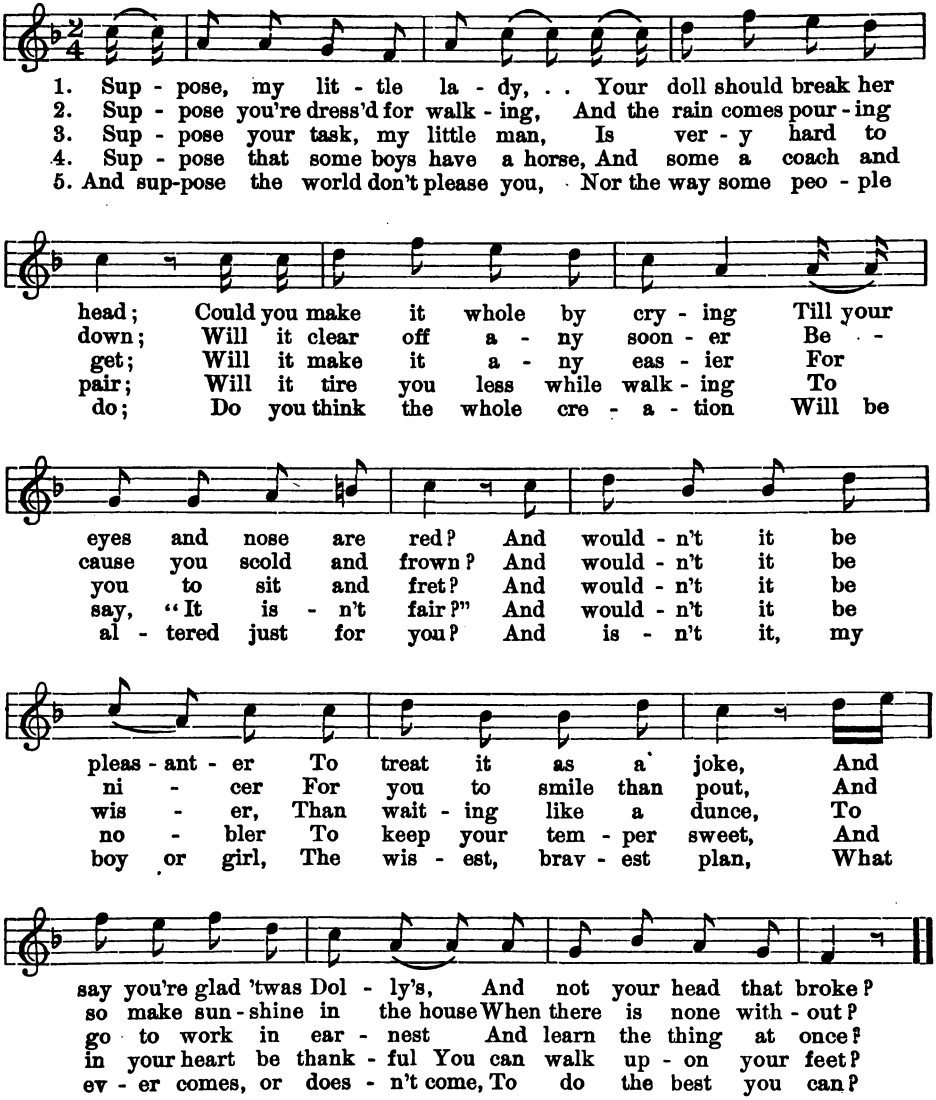
1. Stream-let gush - es out and rush - es, On-ward ev - er doth it
2. None can tar - ry, all must hur - ry, Nev - er stop-ping in their



flow. See the gleaming wavelets streaming, How they hasten to and fro.
flight; Ev - er flash-ing, on - ward dashing, Till they soon are lost to sight.

SUPPOSE.

PHOEBE CAREY.



JUNE.

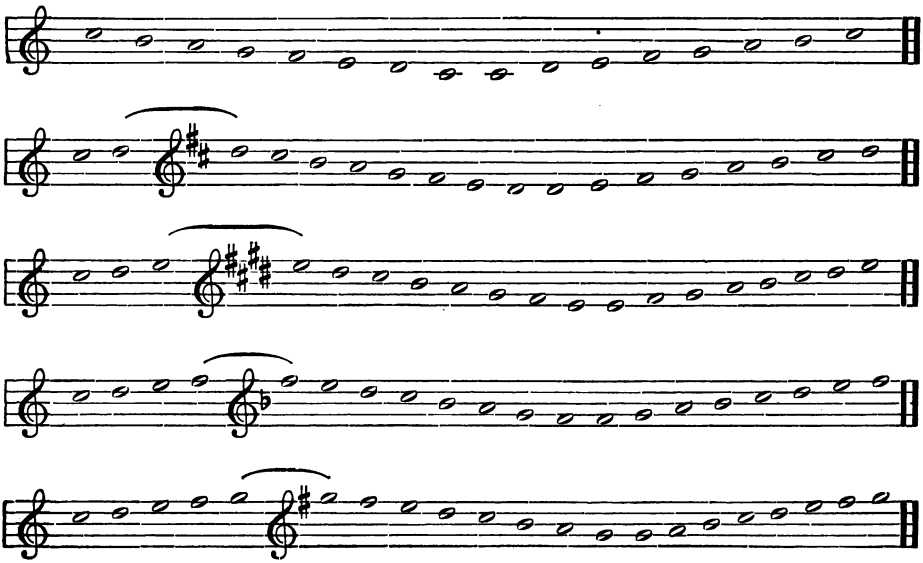
Vocal Drill.
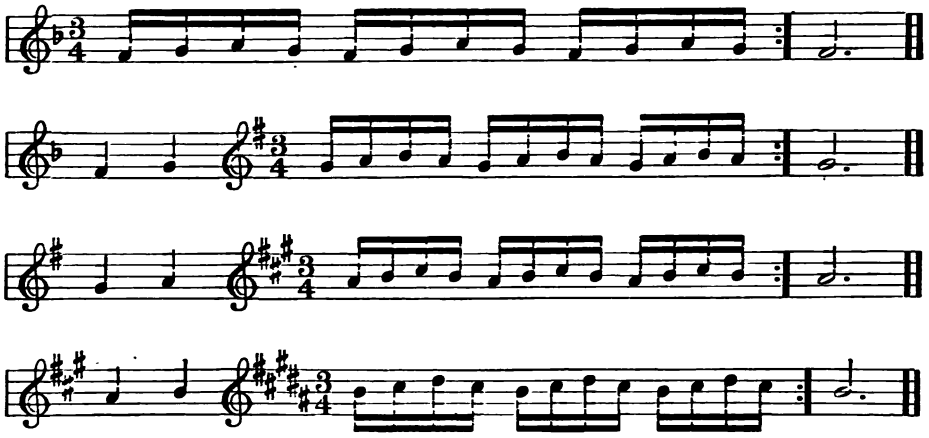
The teacher should be aware that the drills as given can not possibly apply to all classes, and that the voices in any given class should develop under treatment. Hence she should carefully consider the new conditions present in her class, and omit any exercise that is too high or too low.

Sing the exercises with various syllables after the syllable names Do, Re, Mi, etc., have been used. Sing lightly, not too rapidly, and always carefully and with constant attention to the pitch.

A chromatic pipe may be used to test with, but not for changing the Do.

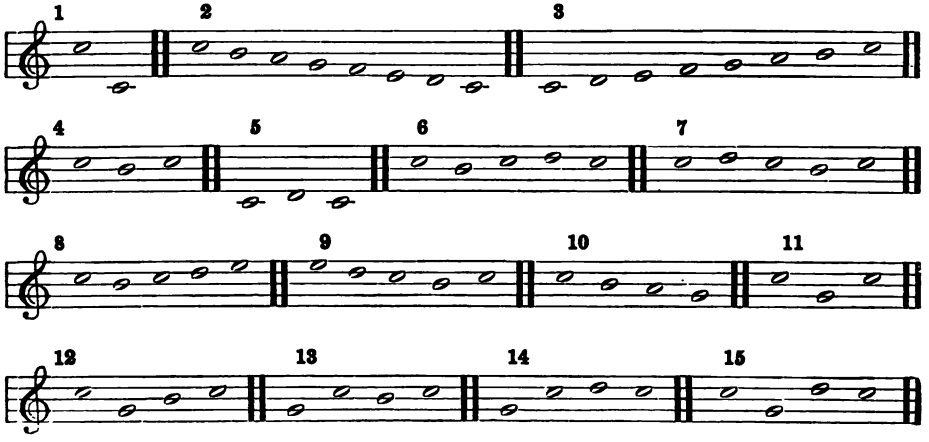
Vocal Drill.

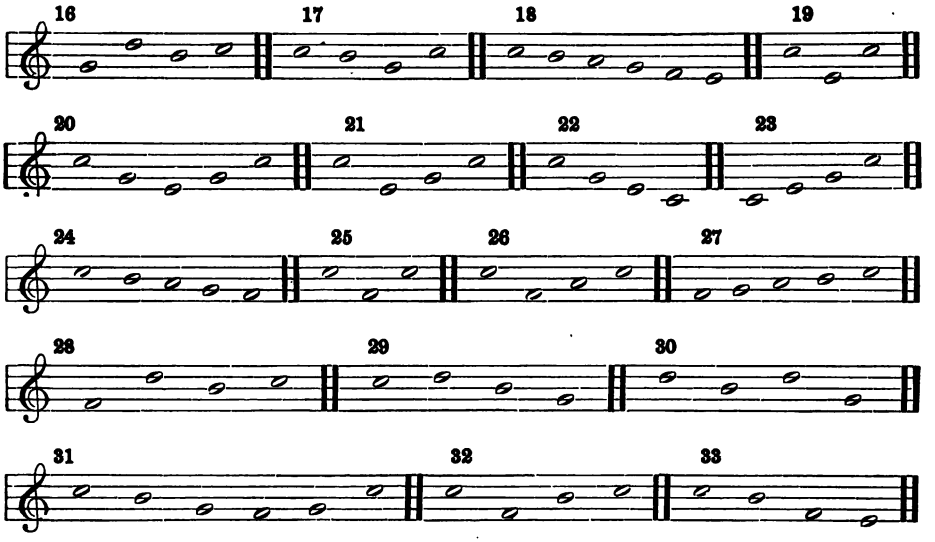




Oral Tonal Dictation.

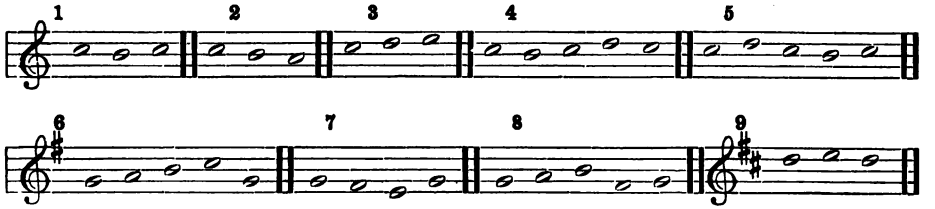
Carefully trained children are by this time familiar with the tones of the scale, hence the teacher may enlarge very considerably on the dictations here given. Begin, however, with the simple exercises which open the series, and add one or more of the more advanced studies each day.

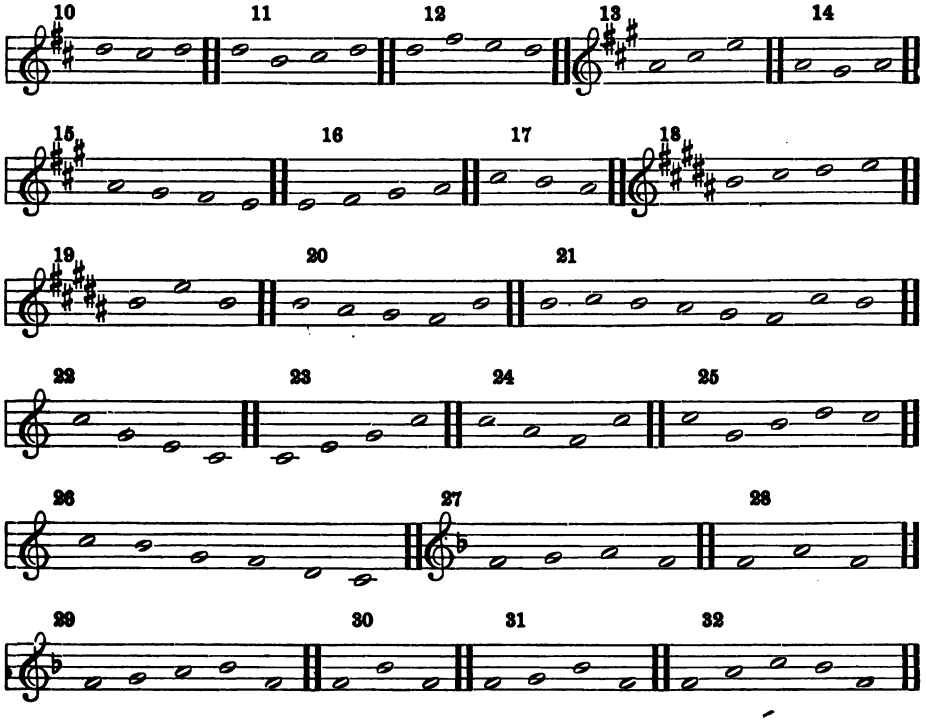




Written Tonal Dictation.
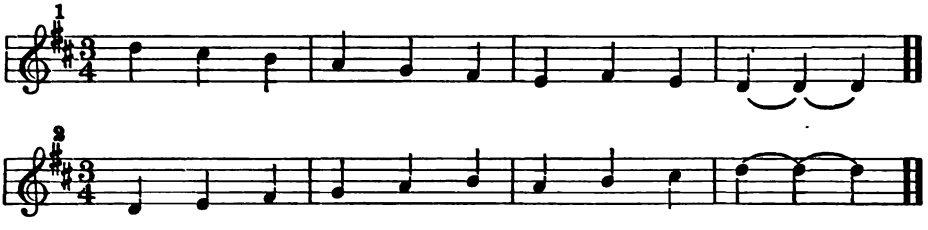
Written dictation must continue to be very simple as to the skips, though the tonality may be anything that limited skips will allow. Note the frequent change of key as an essential to this dictation not present in the oral dictation. Two or three brief exercises are sufficient for a lesson; these should be selected from the various keys, and progress from simple to more difficult. It is by repeated hearing of the same thing, not of different things, that the ear becomes acute, yet there must be sufficient variety to call the perceptive faculty and the judgment into constant activity.
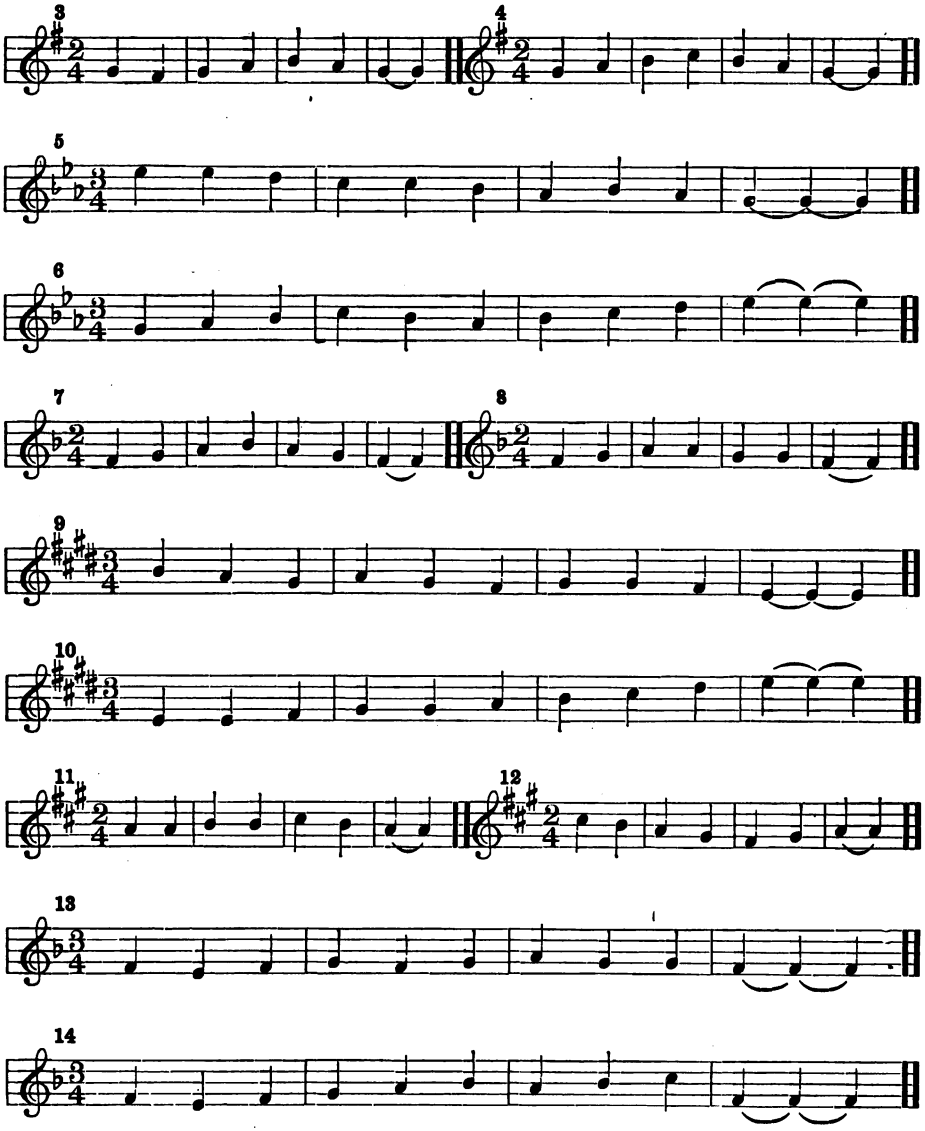




Oral Metric Dictation.

The teacher should sing the exercises clearly with strong accents, and the pupils should tell what kind of meter each represents. These exercises are also available for reading, and for written dictation.
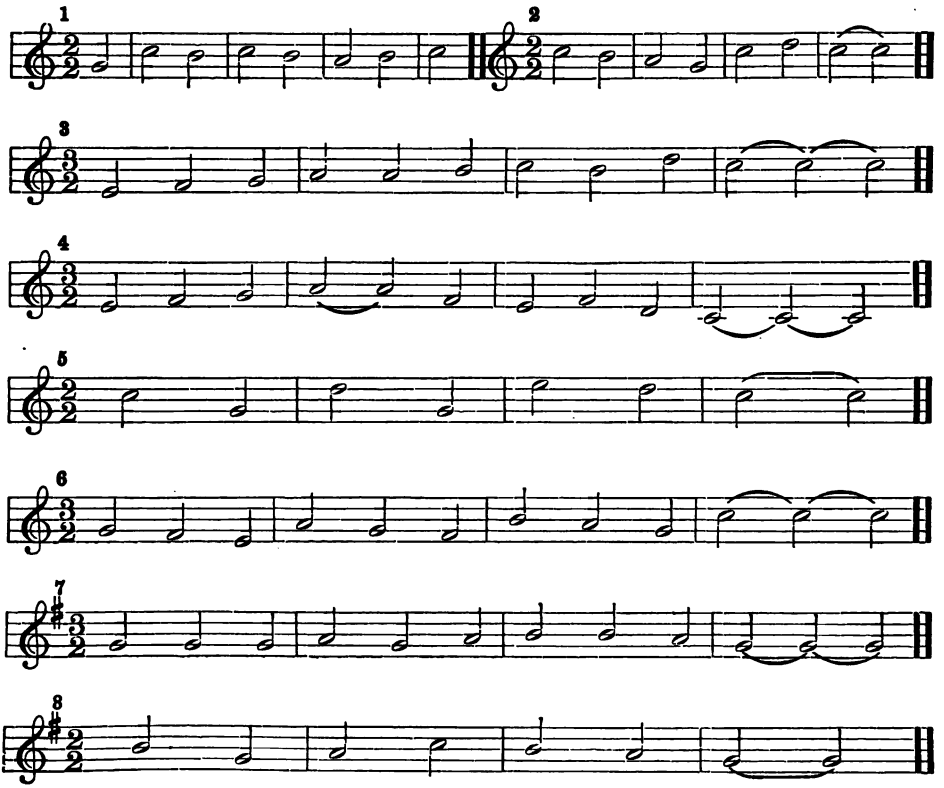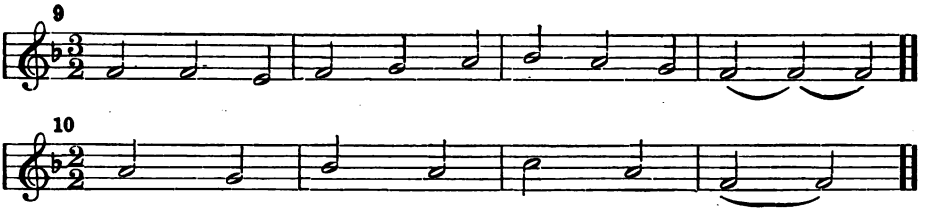



3
4
5
6
7
8
9
10
11
12
13
14

Written Metric Dictation.

The written dictation allows the pupils to practice dividing written music into measures. This form of dictation has usually been confined to $\frac{2}{2}$ and $\frac{3}{2}$ meter, but experiment shows that any note values may be used, and that almost without explanation quarter, eighth, and other notes may be successfully used.

The exercise should be written without the bars; then the teacher should sing it, marking the accents; then a pupil should be called on to put the bars in the right places.
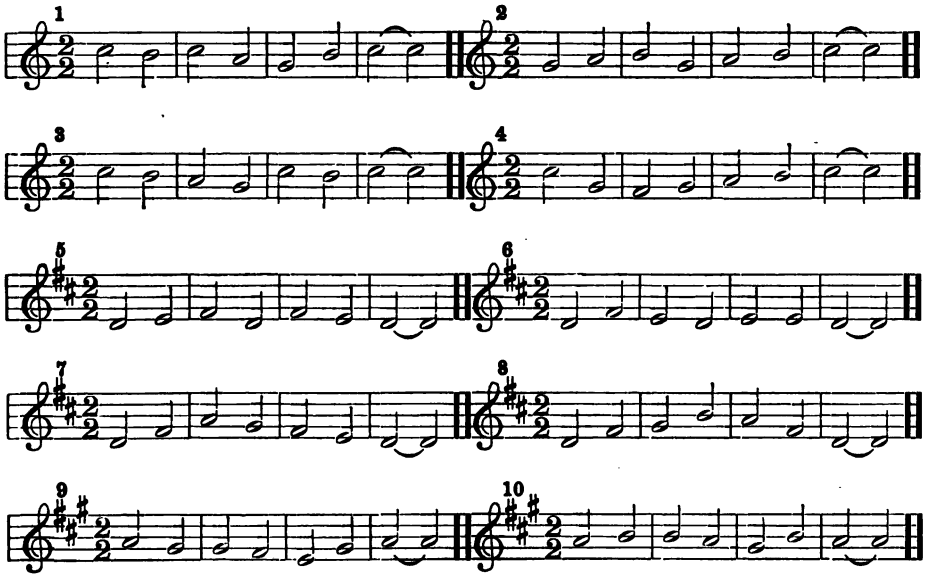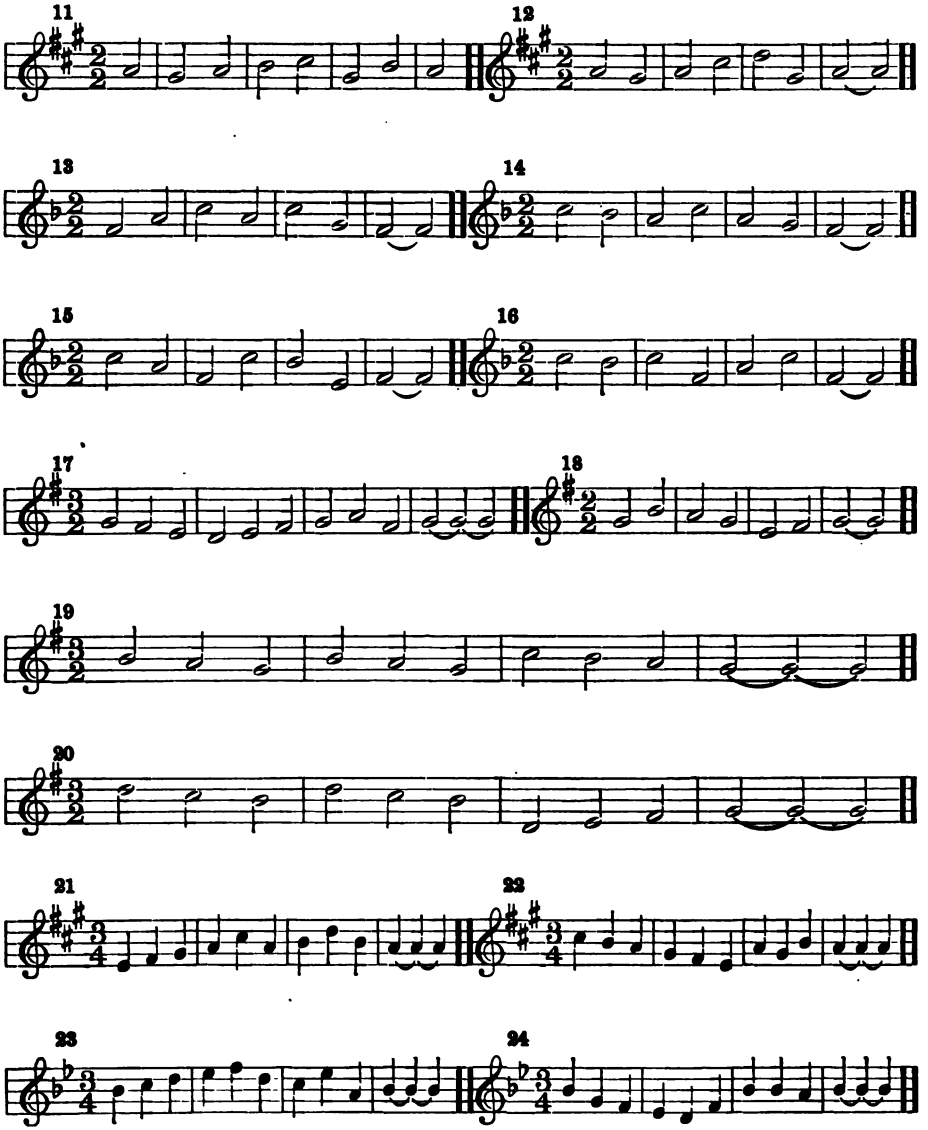




Tone Study; Intervals.

The study for June should include a review of the entire chart. The order in which the tones are studied are Do (page 7), Do again (page 8), Ti (page 9), Sol (page 10), Fa (page 11). The study of these tones brings out every interval ordinarily used in elementary music. The remaining tones are carefully studied in the next chart.

The exercises which may be copied on the board may include the free use of any small interval; wide skips are avoided on account of the child's inability to grasp them quickly.

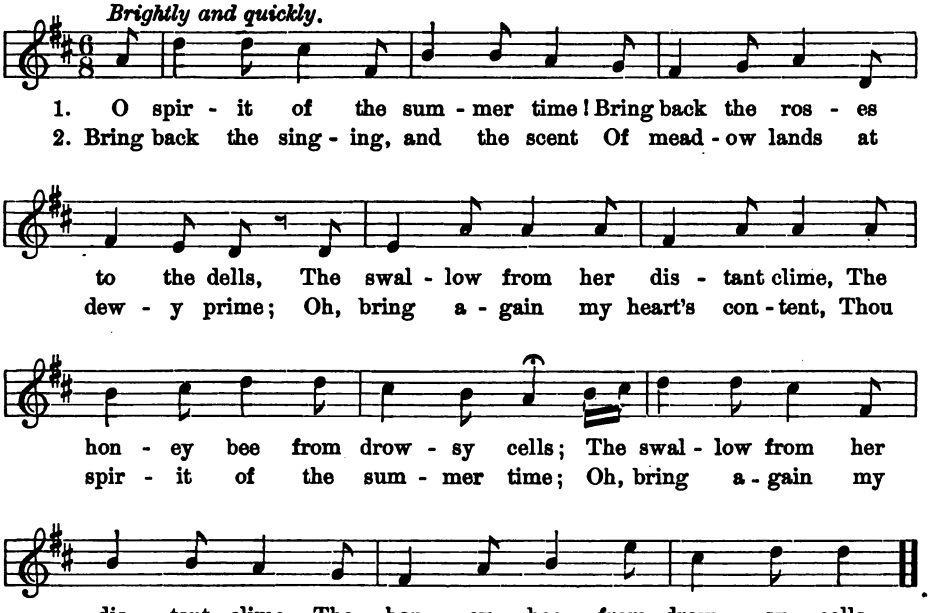



11
12
13
14
15
16
17
18
19
20
21
22
23
24

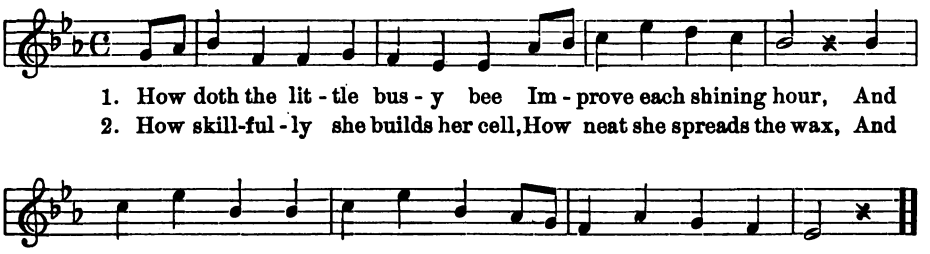
SUMMER TIME.

WILLIAM ALLINGHAM.

Brightly and quickly.

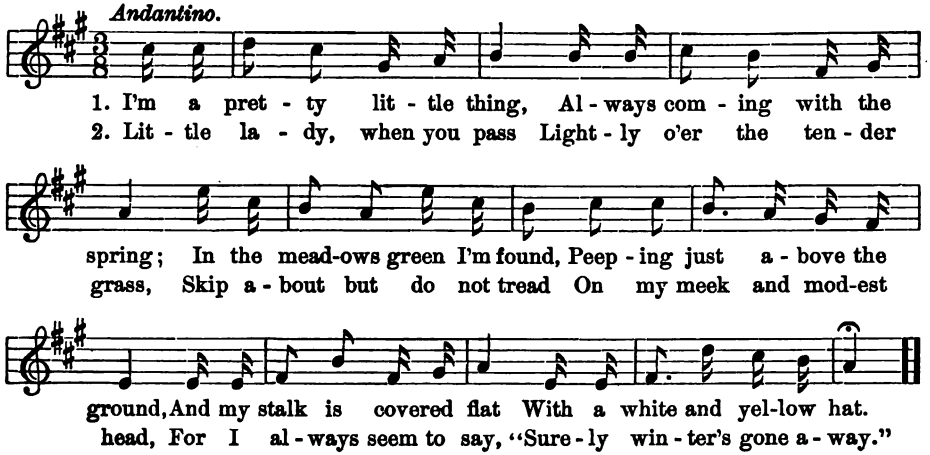


THE BUSY BEE.



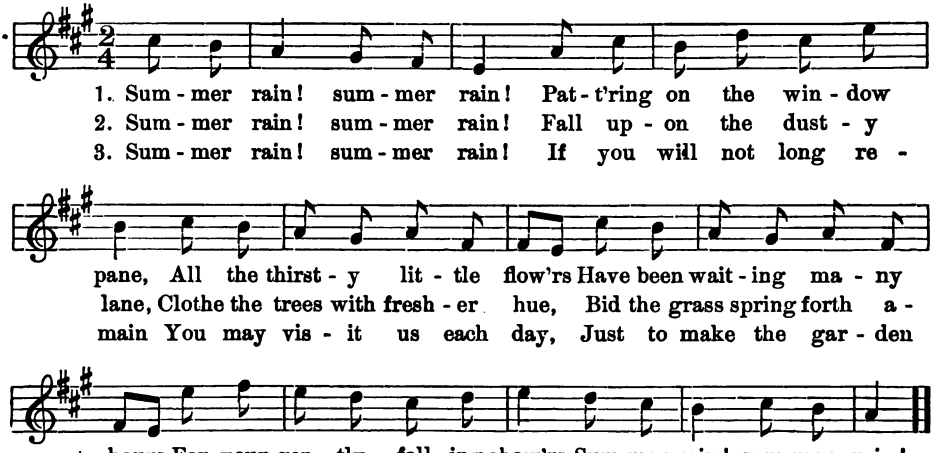
THE DAISY.

Andantino.

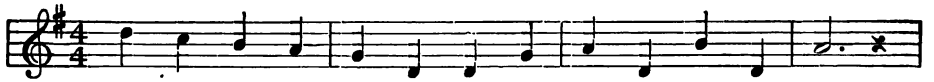


SUMMER RAIN.
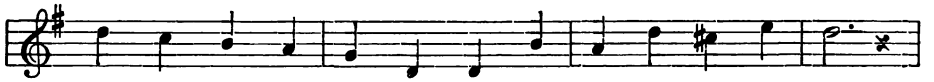
B. M. RAMSEY.



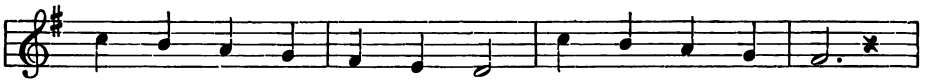
SUMMER DAYS.
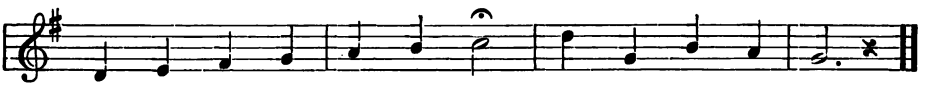


Now the sum - mer days have come, Of all the days the best;



Warm and bright, and sweet and long, And full of joy and rest.
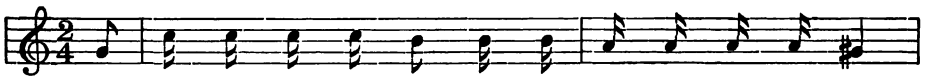


Hear the mer - ry chil - dren shout, Hear their songs of glee,
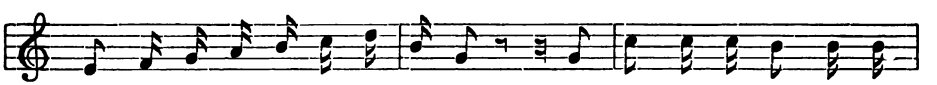


All the world is full of joy; Let us joy - ful be.
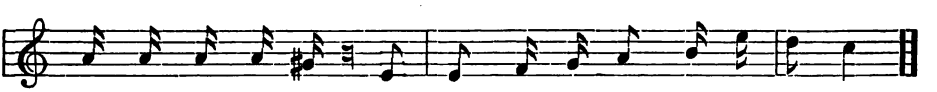
THERE WAS A LITTLE GIRL.



There was a lit - tle girl, and she had a lit - tle curl

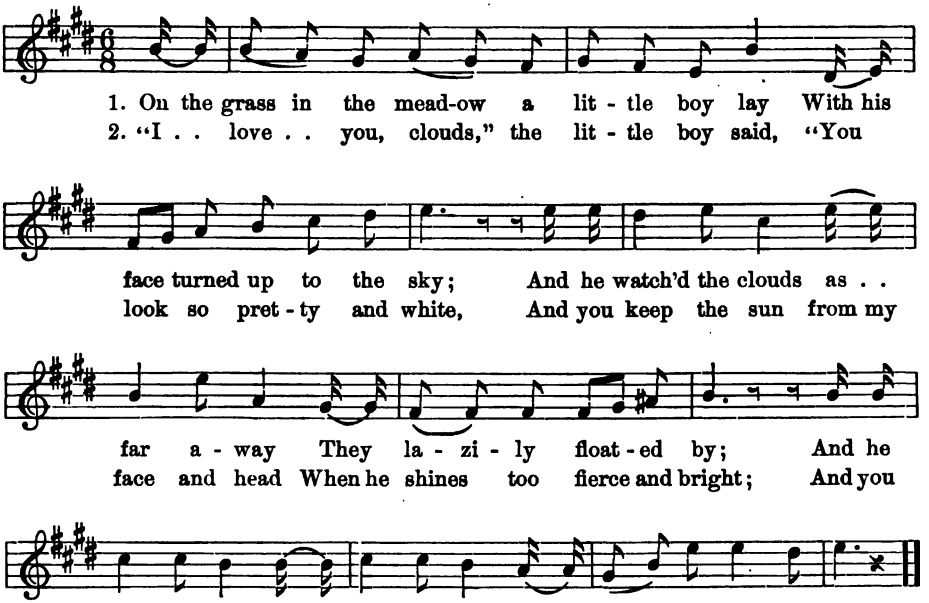


Right in the mid-dle of her fore-head, And when she was good she was

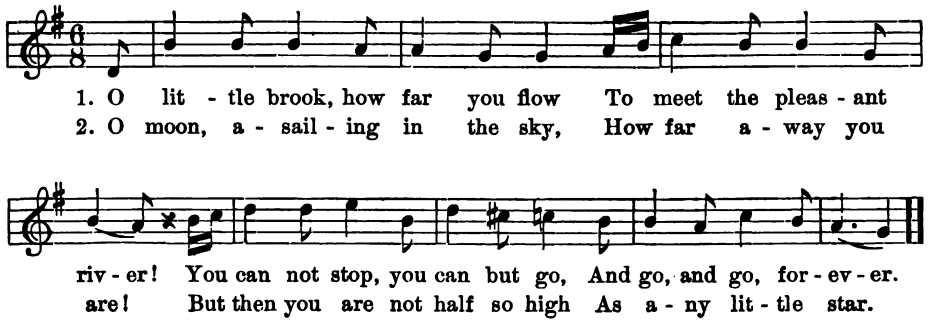


ver - y, ver - y good, But when she was bad she was hor - rid.
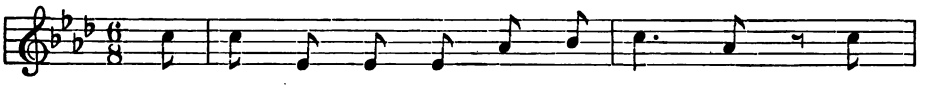
THE CLOUDS.
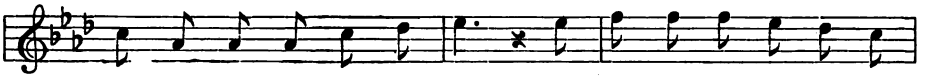


LITTLE BROOK.
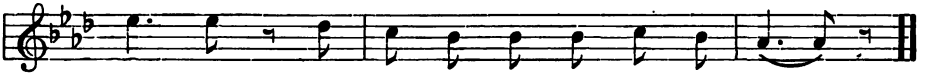


THE WHITE KITTY.



1. O kit - ty, my pret - ty white kit - ty, O
2. Come, kit - ty, my own lit - tle kit - ty, I've
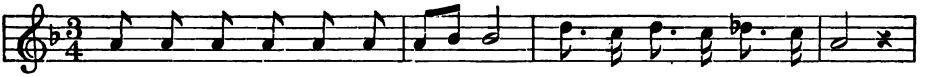


why do you scam - per a - way? I've fin - ished my work and my
saved you some milk, come and see. Now drink while I put on my
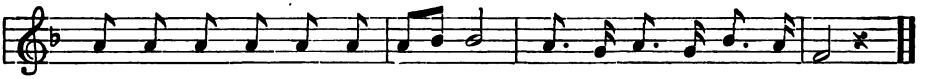


les - son, And now I am read - y for play.
bon - net, And play in the gar - den with me.

STAR SONG.

GRABEN-HOFFMANN.



1. Stars with gold - en feet are wan-d'ring Gen - tly, qui - et - ly on high,
2. List -'ning stands the for - est wake - ful, Ev - 'ry curl - ed leaf an ear,
3. Now my list -'ning ear re - call - eth Voi - ces sweet and dear to me,
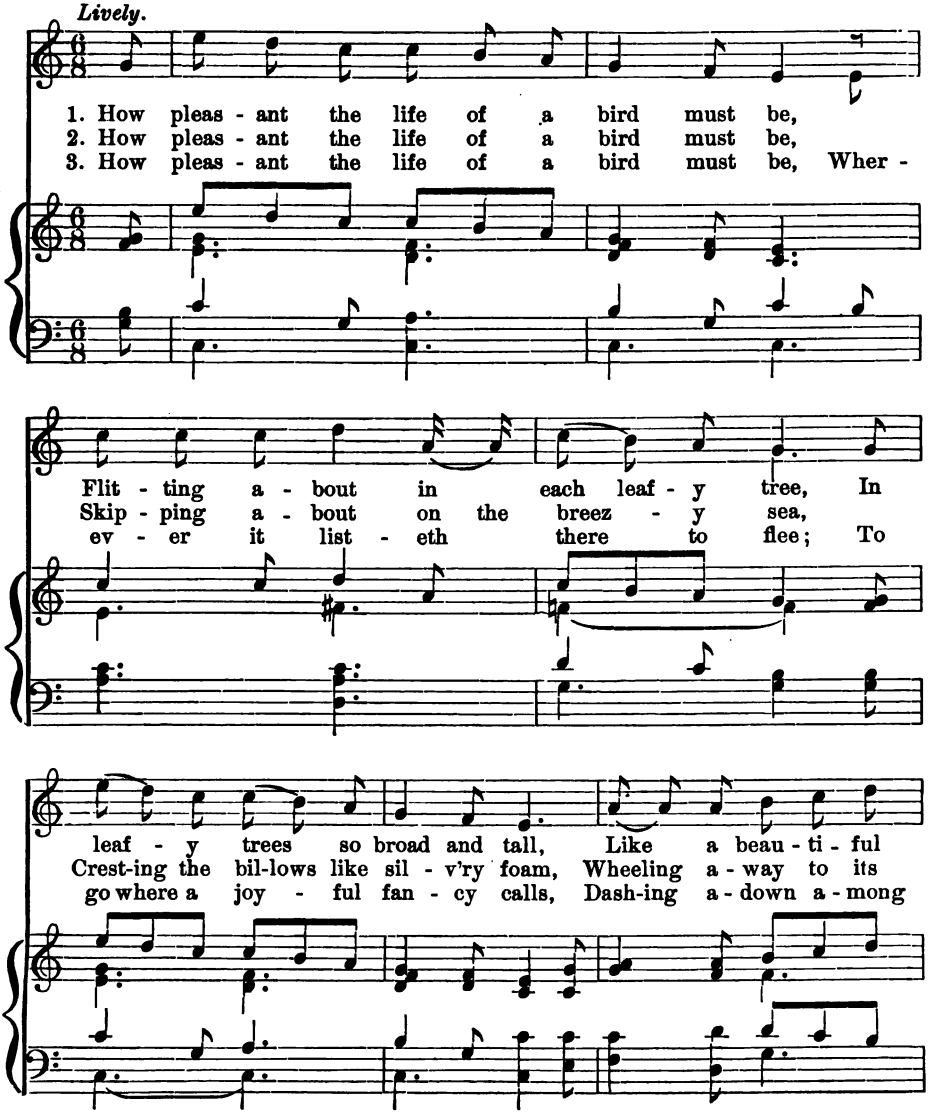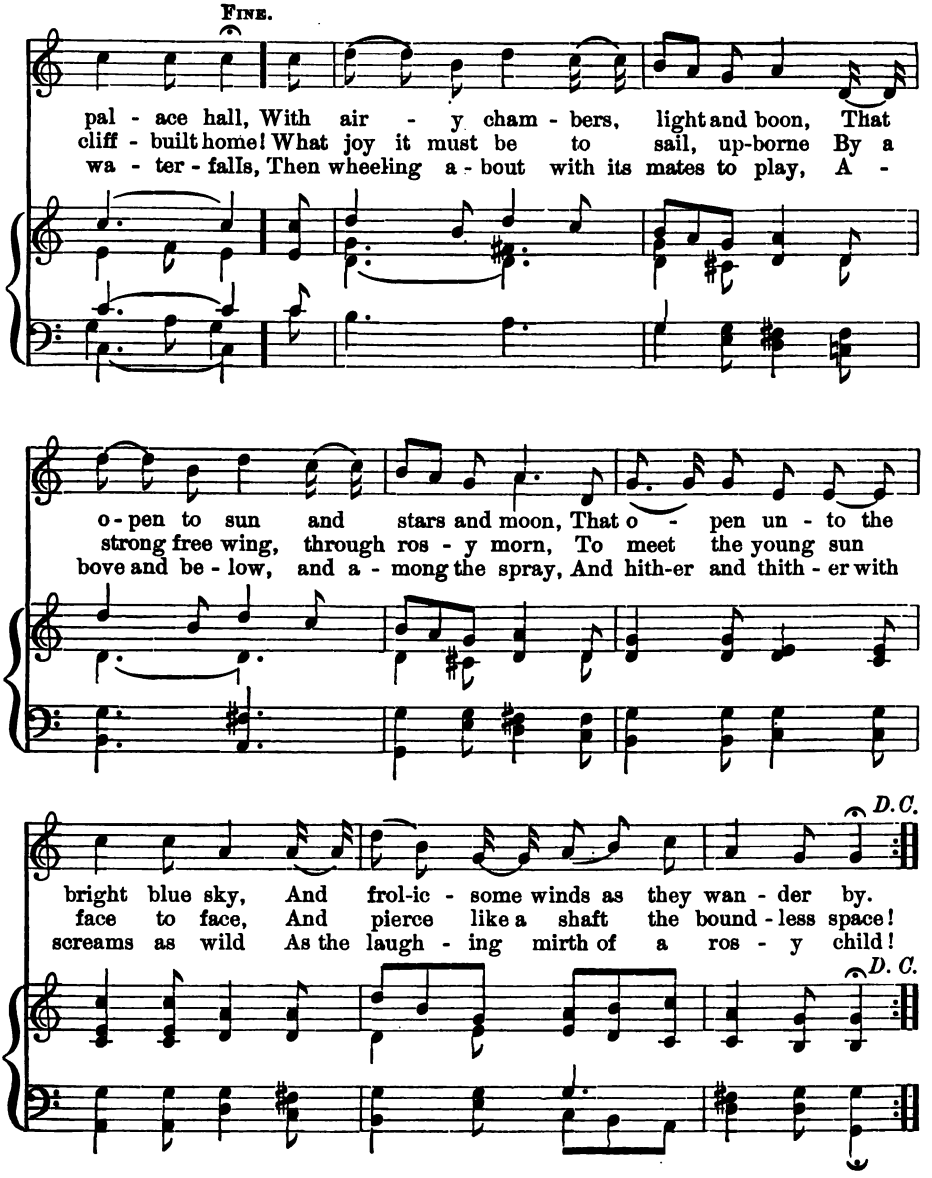


O'er the wea - ry earth re - pos - ing, They are pass-ing si - lent - ly.
Ev - 'ry arm full wide out - stretch-ed In the darkness lone and drear.
As the stars on high are watching All so calm and pa-tient - ly.

BIRDS IN SUMMER.

MARY HOWITT. FREDERICK PEEL.
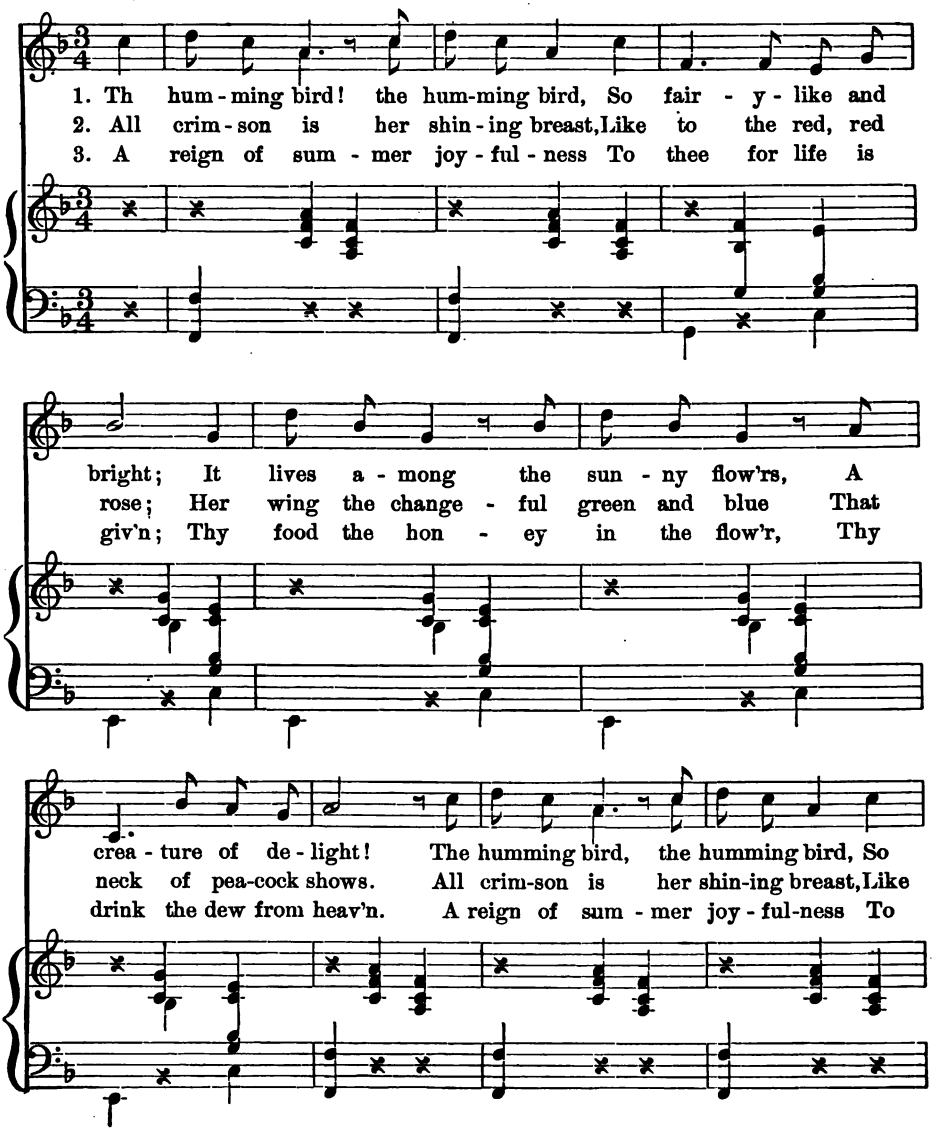
Lively.
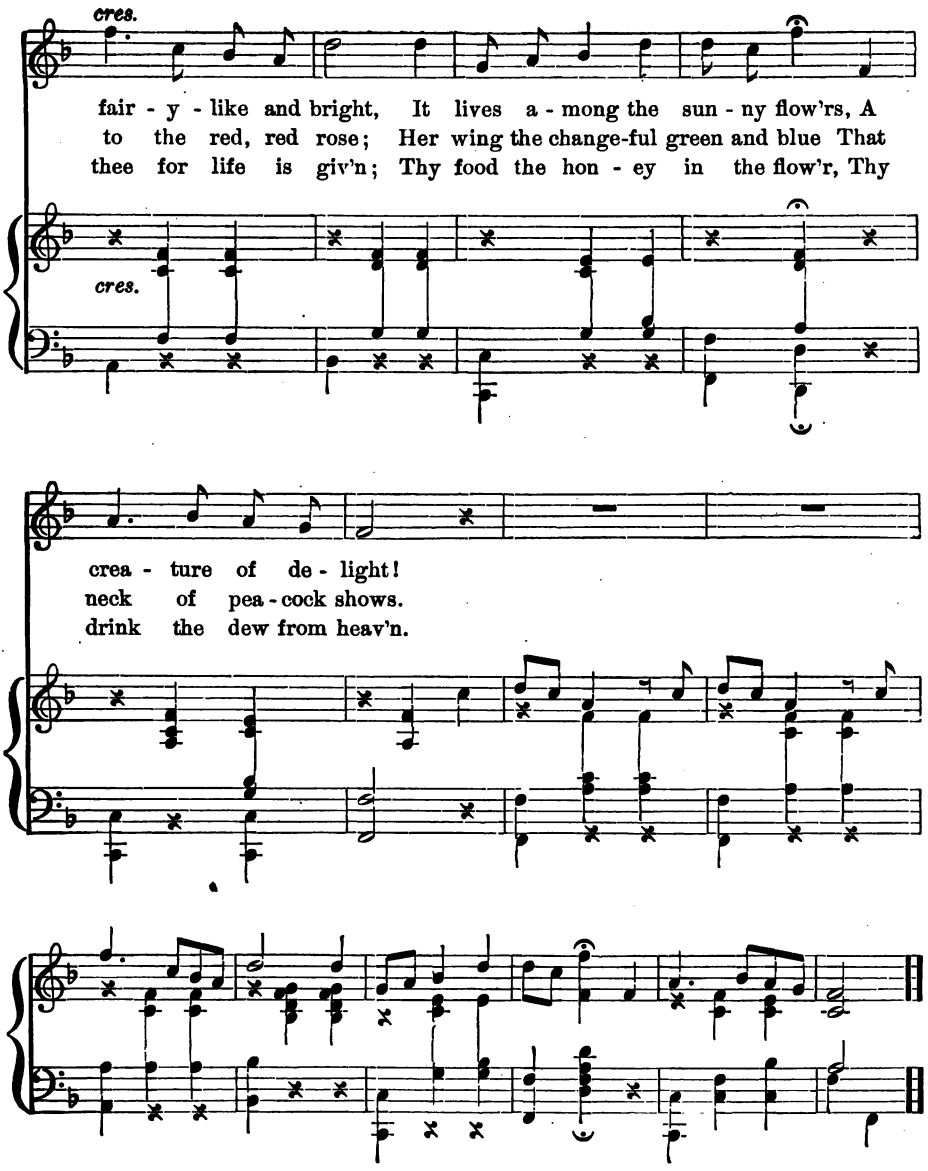



Fine.
pal - ace hall, With air - y cham - bers, light and boon, That
cliff - built home! What joy it must be to sail, up-borne By a
wa - ter - falls, Then wheeling a - bout with its mates to play, A -
o - pen to sun and stars and moon, That o - pen un - to the
strong free wing, through ros - y morn, To meet the young sun
bove and be - low, and a - mong the spray, And hith-er and thith - er with
D.C.
bright blue sky, And frol-ic - some winds as they wan - der by.
face to face, And pierce like a shaft the bound - less space!
screams as wild As the laugh - ing mirth of a ros - y child!
D. C.

THE HUMMING BIRD.

MARY HOWITT. FREDERICK PEEL.

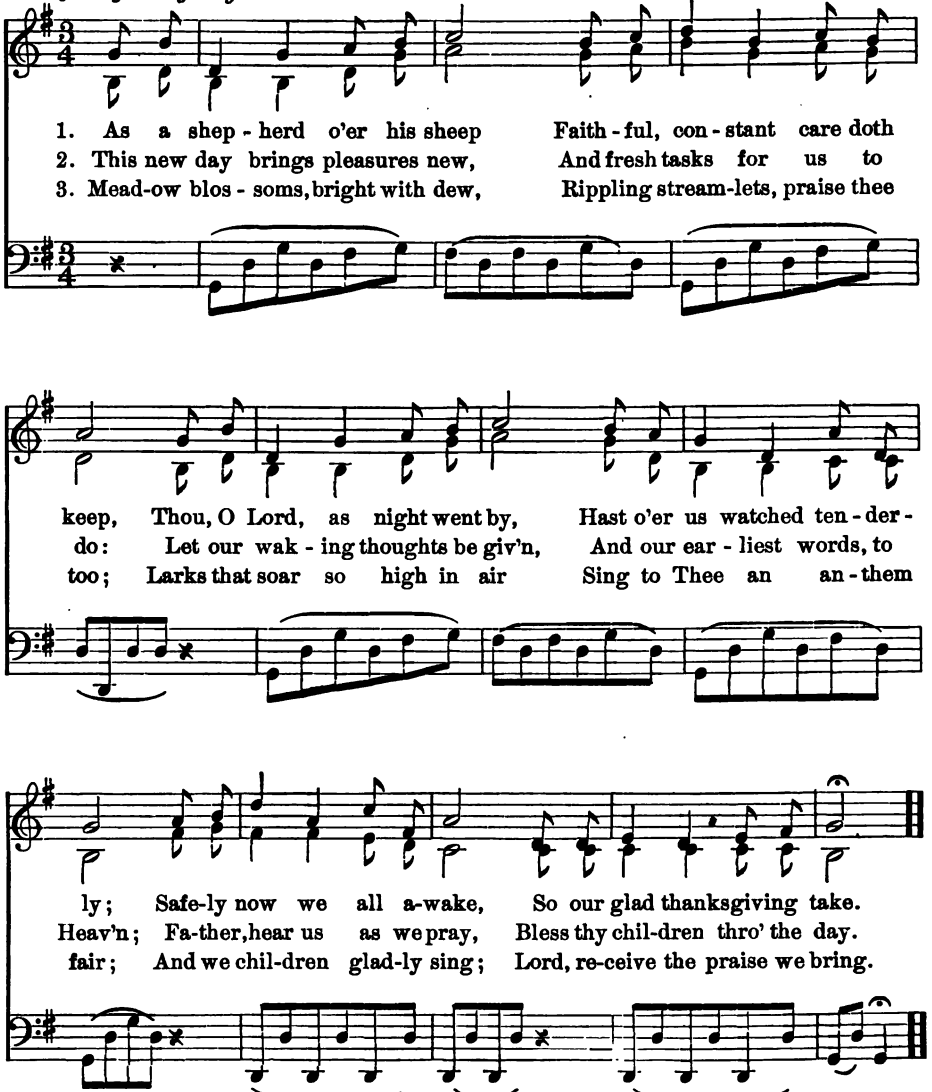



cres.
fair - y - like and bright, It lives a - mong the sun - ny flow'rs, A
to the red, red rose; Her wing the change-ful green and blue That
thee for life is giv'n; Thy food the hon - ey in the flow'r, Thy
cres.
crea - ture of de - light!
neck of pea - cock shows.
drink the dew from heav'n.

MORNING SONG.

L. FÜRST.

Quietly and gently.



INDEX OF SONGS.

Page.		Poet or Source.	Composer or Source.
16	Autumn Breeze		*L. A. Kunzen*
27	Autumn Leaves	The New York Clipper	
28	Autumn Song	Charles Dickens	
91	Bells, The		*W. Taubert*
28	Birds, The	Alfred Scott Gatty	*Alfred Scott Gatty*
123	Birds are Singing	A. G.	*F. E. Fesca*
138	Birds in Summer	Mary Howitt	*Frederick Peel*
71	Blow, Wind, Blow	Eudora S. Bumstead	
118	Bright Feet of May	Horatius Bonar	
133	Busy Bee, The		
106	Child's Evening Prayer, A		*Alfred Moffat*
54	Christmas	A. J. Foxwell	*C. A. Kern*
52	Christmas Bells	K. T. Sizer	*C. A. Kern*
56	Christmas Carol, A	Alfred Scott Gatty	*Alfred Scott Gatty*
47	Christmas Song		*Carl Reinecke*
13	Cloudlet, The	Elizabeth M. Mann	*Graben-Hoffmann*
136	Clouds, The		
79	Cradle Song	Sir Walter Scott	
134	Daisy, The		
94	Evening Prayer		*Carl Reinecke*
78	Evening Song	G. W. Doane	*C. M. von Weber*
49	Evening Star		*J. Arnoud*
79	Evening Star, The	Hoffmann von Fallersleben	*Robert Schumann*
55	Father is Coming	Mary Howitt	*Dr. J. B. Herbert*
109	Forest Song	Ada Simpson Sherwood	
83	Forget-me-not, The		
120	Forget-me-not, The	Hoffmann von Fallersleben	*E. Kreuz*
11	Frost-King	Elizabeth M. Mann	
92	Golden Crested Wren, The	Mrs. J. L. Hoe	*Frederick Peel*
94	Good Night	Elizabeth M. Mann	*Graben-Hoffmann*
107	Green Meadows	E. H. M.	*R. Krell*
102	How the Tree Grew	Mary Howitt	
140	Humming Bird, The	Mary Howitt	*Frederick Peel*
26	Indian Summer		
59	Kindly Old Christmas		
117	Lark, The		*J. Arnoud*
136	Little Brook		
103	Little by Little		
90	March Wind, The		
82	Morning Song	A. J. Foxwell	*A. Struth*
142	Morning Song	L. Fürst	
68	New Year's Day	Nursery Rhyme	
60	New Year's Eve		*Welsh Melody*

PAGE.		POET OR SOURCE.	COMPOSER OR SOURCE.
70	North Wind, The	Alfred Scott Gatty	*Alfred Scott Gatty*
24	October	A. S., in Our Dumb Animals	
72	Old Winter		
53	Old Year, The	Walter Maynard	*Welsh Carol*
78	Popping Corn		
108	Pretty Tree		*Cornelius Gurlitt*
117	Rock-a-Bye, Birdie!		*Frederick Peel*
90	Sea Maiden, The	Elizabeth M. Mann	
13	Seasons, The		
11	September	H. H. Jackson	
50	Ship Song		*Carl Reinecke*
51	Silent Night		*Michael Haydn*
66	Sleigh Song, The		*Mrs. Ormiston Chant*
84	Slumber-Land	Elizabeth M. Mann	*Graben-Hoffmann*
93	Snow, The	A. B.	
24	Snow Fairy	Elizabeth M. Mann	
46	Snowflake's Good-by, The		
40	Snowflakes	Elizabeth M. Mann	
14	Soldiers		
102	Spring Morning, A		
110	Spring Song		
12	Stars, The		
137	Star Song		*Graben-Hoffmann*
91	Storm Wind, The		
123	Streamlet, The	A. W.	
122	Summer		*George Fox*
135	Summer Days		
134	Summer Rain	B. M. Ramsey	
133	Summer Time	William Allingham	
67	Sunshine		
124	Suppose	Phœbe Carey	
25	Swallow, The	William Howitt	
34	Thanksgiving Day	Lydia Maria Child	
135	There was a Little Girl		
12	Thistle-down	Elizabeth M. Mann	*Graben-Hoffmann*
104	Tree Song		*Mrs. Ormiston Chant*
26	Twinkle, Twinkle, Little Star,	Jane Taylor	
80	Twinkling Stars		*Alfred Moffat*
119	Violet, The	Adolf Schultz	*E. Kreuz*
121	Voice of Spring, The		*George Fox*
36	Welcome Sparrow, The		*Frederick Peel*
38	When, Where, and How	Sydney Dayre	
25	Where?		
58	Which is the Better?	Christina Rossetti	*Mary Carmichael*
137	White Kitty, The		
16	Who Has Seen the Wind?	Christina Rossetti	*Mary Carmichael*
110	Wind, The	Caroline Mason	
35	Wind Song	Lillian Cox	
69	Winter	H. Kletke	
40	Winter and Spring		
68	Winter Sing-Song, A	E. Louise Liddell	
46	Winter Song	Algernon Charles Swinburne	

